BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS

January 2010—August 2010

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Joseph Peeples
Organ

in Senior Recital

Student of Don Cook

Assisted by
David Green

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:00 p.m.
7 January 2010
Provo Tabernacle

PROGRAM

Sonata in D Major, Wq 70-5 — Carl Philipp Emanuel Bach, 1714–1788
- Allegro di molto
- Adagio e mesto
- Allegro

Two Chorale Preludes from *Das Orgelbüchlein* — Johann Sebastian Bach, 1685–1750
- In dir ist Freude, BWV 615
- Vater unser im Himmelreich, BWV 636

Trio Sonata in G Major, BWV 530 — Johann Sebastian Bach
- Vivace
- Lento
- Allegro

Toccata, Fugue et Hymne sur *Ave Maris Stella*, op. 28 — Flor Peeters, 1903–1986

Allegro Vivace, from *Symphony No. 1 in D Minor*, op. 14 — Louis Vierne, 1870-1937

Jupiter, the Bringer of Jollity, from *The Planets*, op. 32 — Gustav Holst, 1874-1934
(Transcribed for organ by Peter Sykes)

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

April Clayton
Flute

Assisted by

Jed Moss, *piano*

7:30 p.m.
15 January 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E Major, BWV 1035 — Johann Sebastian Bach, 1685–1750
- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

Encuentro — Manuel Sosa, b. 1967

Ballade — Frank Martin, 1890–1974

INTERMISSION

Serenade, op. 35 — Howard Hanson, 1896–1981

Sonata, op. 14 — Robert Muczynski, b. 1950
- Allegro deciso
- Scherzo (Vivace)
- Andante
- Allegro con moto

This musical event is the seventy-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Curtis Woodbury
Jazz Violin/Tenor Saxophone

in Sophomore Recital

Student of Monte Belknap and Ray Smith

Assisted by
Matt Larson, *string bass*
Jay Lawrence, *drums*
Justin Nielsen, *piano*
Brian Woodbury, *trombone*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

6:00 p.m.
16 January 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Songs will be selected from the following:

Caribe	Michael Camilo b. 1954
The Eternal Triangle	Sonny Stitt 1924–1982
Hinjew	Curtis Woodbury
Laura's Dream	Astor Piazzola 1921–1992
Maple Leaf Rag	Scott Joplin 1867–1917
Shifting Sands	Dave Holland b. 1946
Sweet Dreams	Curtis Woodbury
You Are My Sunshine	Davis/Mitchell 1899-2000

This musical event is the seventy-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Young Artist Competition in Voice

Final Round 2010

7:30 p.m.
16 January 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ach, ich fühl's, from *Die Zauberflöte* — Wolfgang Amadeus Mozart 1756–1791

Quel guardo il cavaliere, from *Don Pasquale* — Gaetano Donizetti 1797–1848

Joy Beyond Measure, from *Little Women* — Mark Adamo b.1962

Alison Hunter-Nielson
Eric Callison, *piano*

Lonely House — Kurt Weill 1900–1950

Ein Jüngling — Robert Schumann 1810–1856

È la solita storia — Francesco Cilea 1866–1950

Jubal Joslyn
Aurelia Andrews, *piano*

Going to Heaven — Aaron Copland 1900–1990

Die Mainacht — Johannes Brahms 1833–1897

Chiquitita la Novia — Fernando Obradors 1897–1945

Annalise Belnap
Joseph Olson, *piano*

Ebben?... Ne andrò lontana — Alfredo Catalani 1854–1893

Il vole, from *Fiançailles pour rire* — Francis Poulenc 1899–1963

Ain't It a Pretty Night? from *Susannah* — Carlisle Floyd b.1926

Mindy Ammons
Chris Koelzer, *piano*

Pierrot — Claude Debussy, 1862–1918

Silver Aria, from *Ballad of Baby Doe* — Douglas Moore, 1893–1969

Je suis Titania, from *Mignon* — Ambroise Thomas, 1811–1896

Amy Owens
Chris Koelzer, *piano*

Look, Through the Port, from *Billy Budd* — Benjamin Britten, 1913–1976

Long Time Ago — Aaron Copland

Papageno's Suicide Aria, from *Die Zauberflöte* — Wolfgang Amadeus Mozart

Stephen Pace
Joseph Olson, *piano*

Caro nome — Guiseppe Verdi, 1813–1901

S'altro che lagrime, from *La clemenza di Tito* — Wolfgang Amadeus Mozart

The Doll Song, from *Les contes d'hoffmann* — Jaques Offenbach, 1819–1880

Phoenix Luz-Costa
Chris Koelzer, *piano*

Cruda Sorte, from *L'Italiana in Algeri* — Gioacchino Rossini, 1792–1868

Va! Laisse couler mes larmes, from *Werther* — Jules Massenet, 1842–1912

We Cannot Retrace Our Steps, from *The Mother of Us All* — Virgil Thompson, 1896–1989

Amy Cartwright
Adrianne Lewis, *piano*

Una furtiva lagrima, from *L'elisir d'amore* — Gaetano Donizetti

Ich grolle nicht — Robert Schumann

Nessun dorma — Giacomo Puccini
1858–1924

Ted Reedy
Chris Koelzer, piano

V'adoro pupille — George Firderic Handel
1685–1759

Let the Florid Music Praise — Benjamin Britten

Porgi, amor — Wolfgang Amadeus Mozart

Krista McClellan
Joseph Olson, *piano*

Guest Judges

Martha Glissmeyer
Christopher Holmes
Todd Miller

Numbers will be drawn by each contestant before the competition to determine the order of performance.

This musical event is the seventy-sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Alainna Beus
Soprano

in Senior Recital

Student of Darrell Babidge

Assisted by
Chrstopher Koelzer, *piano*
Rebecca Tittelfitz, *oboe*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
21 January 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Et exultavit and Quia respexit, from *Magnificat*	Johann Sebastian Bach 1685-1750
Amarilli, mia bella	Giulio Caccini 1546-1618
Mein Stern Er ist gekommen in Sturm und Regen Liebst du um Schönheit	Clara Schumann 1819-1896
Verborgenheit	Hugo Wolf 1860-1903
Adieu, notre petite table, from *Manon*	Jules Massanet 1842-1912

Intermission

Beau soir Les cloches	Claude Debussy 1862-1918
Nuit d'Espagne	Jules Massanet
St. Ita's Vision Sea-Snatch Rain has fallen	Samuel Barber 1910-1981
Memories Very Pleasant Rather Sad	Charles Ives 1874-1954
Meine Lippen sie küssen so heiss, from *Giuditta*	Franz Léhar 1870-1948

This musical event is the eightieth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Winter Choirfest

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

Women's Chorus
Jean Applonie, *conductor*

7:30 p.m.
22–23 January 2010
Provo Tabernacle

PROGRAM

Jubilate deo — Sandra Milliken, b. 1961

Jennifer Manwaring, *conga*

O vera digna hostia — Tarik O'Regan, b. 1978

> O true, worthy Sacrifice,
> by whom hell is fractured,
> captive people are redeemed,
> and restored life is a reward.

Fight the Good Fight — John Gardner, b. 1917

I Love My Love — Cornish Folk Song, Arr. Gustav Holst

My God is a Rock — Afro-American Spiritual, Arr. Daniel Kallman

O Christ, Who Art the Light and Day — Robert Whyte, 1538–1574

Give Me Jesus — Traditional, Arr. Daniel McDavitt

The Miller of Dee — Traditional English, Arr. John Rutter

How Sweet the Moonlight Sleeps — Robert Young, b. 1923

Mi'kmaq Honour Song — Lydia Adams, b. 1953

Hear My Prayer, O Lord — Henry Purcell, 1659–1695

Evening Hymn — H. Balfour Gardiner, 1877–1950

Joseph Peeples, *organ*

I Heard the Voice of Jesus Say — English Melody, Arr. Ralph Vaughan Williams

Group Sing

Faith of Our Fathers — Henri F. Hemy, James G. Walton, Arr. Christopher Lewis

Natasha Wallin, *English horn*

BYU Singers
Ronald Staheli, *conductor*
Matthew Nielsen and Scott Moore, *assistants*

Concert Choir
Rosalind Hall, *conductor*
Isaac Calvert, *graduate assistant*
Camille Belleza, *accompanist*

Women's Chorus
Jean Applonie, *conductor*
Monica Hymas, *graduate assistant*
Aurelia Andrews, *accompanist*

Men's Chorus
Rosalind Hall, *conductor*
Nathan Wright, *assistant conductor*
Adam Frederico, *accompanist*

BYU Combined Choirs
Thursday, 25 February, 7:30 p.m.
$11 ($3 off with BYU or student ID) on sale now

Women's Chorus
Jean Applonie, *director*
Saturday, 13 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale 8 February

Men's Chorus
Rosalind Hall, *director*
Friday–Saturday, 19–20 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale 16 February

BYU Singers and Concert Choir
Ronald Staheli and Rosalind Hall, *directors*
Friday–Saturday, 26–27 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale 22 February

To purchase recordings of BYU choirs visit choirs.byu.edu

For information about giving to the School of Music,
visit giving.cfac.byu.edu

To view upcoming events on-line,
visit byuarts.com

This musical event is the seventieth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Britain Kalai Young
Soprano

in Junior Recital

Student of Lawrence P. Vincent

Assisted by
Matthew D. Nielsen, *baritone*
Randy Peck, *piano*
Daniel Stratford, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
29 January 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Der Nussbaum	Robert Schumann 1810–1856
Nacht und Träume	Franz Schubert 1797–1828
Liebestrau	Johannes Brahms 1833–1897
Verborgenheit	Hugo Wolf 1860–1903
Nuit d'Espagne	Jules Massenet 1842–1912
Oh Quand Je Dors	Franz Liszt 1811–1886
Chanson d'amour	Gabrial Fauré 1845–1924
Le manoir de Rosemonde	Henri Duparc 1848–1933
Chanson triste	

La Zingara	Gaetano Donizetti 1797–1848
L' Abbandonata	Saverio Mercadante 1795–1870
Sure on this Shining Night	Samuel Barber 1910–1981
Secret Prayer	Marcus Smith b. 1962
I Know that My Redeemer Liveth	George Frideric Handel 1685–1759
Heavenly Grass	Paul Bowles 1910–1999
"Dei Männern, welche Liebe fühlen" from *The Magic Flute*	Wolfgang Amadeus Mozart 1756–1791

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

For information about giving to the School of Music,
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To view upcoming events on-line,
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This musical event is the eighty-first performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Diane Thueson Reich
Voice

Jaren Hinckley
Clarinet

Scott Holden
Piano

7:30 p.m.
29 January 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Three Songs of Innocence Piping Down the Valleys Wild The Shepherd The Echoing Green	Arnold Cooke 1906–2005
Der Hirt auf dem Felsen (The Shepherd on the Rock)	Franz Schubert 1797–1828
Shepherd (on the Rocks)	Jaren Hinckley b. 1968

INTERMISSION

Three Vocalises Prelude Scherzo Quasi menuetto	Ralph Vaughan Williams 1872–1958
The Water Gardens at Fountains Abbey for E flat clarinet	Hinckley
Alaska	Hinckley
Cry Me a River	Arthur Hamilton
It Don't Mean a Thing	Duke Ellington 1899–1974
My Funny Valentine	Richard Rodgers 1902–1979

This musical event is the seventy-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

The New Shanghai Circus

2–3 February 2010, 7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

The program will be selcted from the following.

PROGRAM

Prelude

Chinese Yoyo

Strap Climbing

Contortion

Jar Juggling

Plates Comedy

Silk Hanging

Big Wushu

20-MINUTE INTERMISSION

Shotting Star

Hats Juggling

Ladder Balancing

Tight Wire

Mouth Balancing

Hoop Diving

Spring Board

The New Shanghai Circus

Lizhi Zhao, *producer*

Xiaojun Kong, *company manager and stage manager*

Ying Qiu, *assistant company manager*

Gurtman and Murtha Associates, Inc, *exclusive tour representative*

Cast

Tang Xingyong

Liu Qidi

Guo Junnan

Zhao Lei

Lin Chengyang

Li Jinghong

Meng Jing

He Qingqing

Pan Lu

Guo Jingwen

Wang Yaqin

Long Shiyi

Yuan Mingyang

Li Ting

Gong Yingxue

Xiao Bingru

Xiong Jingchao

Wang Yi

Wang Qinru

Liao Qianyun

Breathtaking and polished to perfection, the singular skills performed by The New Shanghai Circus has its roots in the everyday lives of the village peasants, farmers, and craftsman of the Han Dynasty of 700 B.C. Producer Lizhi Zhao has combined the remarkable feats of traditional Chinese acrobatics in a fast paced, theatrical style complete with gorgeous costumes and specially selected music.

Founded in 1951 as the Shanghai Acrobatic Theatre, The New Shanghai Circus has won more gold, silver, and bronze medals in domestic and international circus competitions than any other Chinese acrobatic company. The New Shanghai Circus tours the U.S. every year and has had nine successful seasons in Branson, Missouri—now considered to be its home-away-from home. Since 2007, The New Shanghai Circus also performs Cirque de Chine in the Smoky Mountain Palace in Sevierville, Tennessee.

Upcoming Performing Arts Series Events

TURTLE ISLAND QUARTET
Thursday, 4 March, 7:30 p.m.
de Jong Concert Hall
$13 ($5 off with BYU or student ID, $3 off for senior citizens or BYU alumni)
Now on sale

IMANI WINDS
Friday, 12 March, 7:30 p.m.
de Jong Concert Hall
$11 ($5 off with BYU or student ID, $1 off for senior citizens or BYU alumni)
On sale 8 February

CALO FLAMENCO: BALLET DE MARTÍN GAXIOLA
Tuesday, 23 March, 7:30 p.m.
de Jong Concert Hall
$13–$15 ($5 off with BYU or student ID,$3 off for senior citizens or BYU alumni)
On sale 22 February

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Zachary Van Houten
Composition

in Senior Recital

Student of Christian Asplund

Assisted by
Amber Packard, *flute*
Natasha Wallin, *oboe*
Hannah Bates, *clarinet*
Tairsa Brown, *bassoon*
Tom Powell, *cello*
Jamie Teot, *trumpet*
Todd Jacobs, *trombone*
Tom Powell, *cello*
Blake Allen, *viola*
Chris Koezler, *piano*
Bonnie Frazier, *violin*
Tricia Wright, *marimba*

5:30 p.m.
3 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

A Brief Adventure (2008)
- Journey
- Angst
- Triumph

Zachary Van Houten, *horn*
Jamie Teot, *trumpet*
Todd Jacobs, *trombone*

On That Morn (2007)

Electronics

Echoes (2008)

Amber Packard, *flute*

Translucence (2008)

Blake Allen, *viola*
Chris Koelzer, *piano*

Piece for Horn and Electronics (2009)

Zachary Van Houten, *horn*

INTERMISSION

Midnight Snack (2009)

Amber Packard, *flute*
Natasha Wallin, *oboe*
Hannah Bates, *clarinet*
Tairsa Brown, *bassoon*
Zachary Van Houten, *horn*

Twisted Universe (2007)

Suspicious Wisdom
Altered Truth
Fragmented Light
Muddled Revelation
Uncertain Glory

Amber Packard, *flute*
Natasha Wallin, *oboe*
Hannah Bates, *clarinet*
Tairsa Brown, *bassoon*
Tom Powell, *cello*

Guide, Glide and Groove (2009)

Bonnie Frazier, *violin*
Tom Powell, *cello*
Hannah Bates, *clarinet*
Zachary Van Houten, *horn*
Tricia Wright, *marimba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Phoenix Luz-Costa
Soprano

in Junior Recital

Student of Darrell Babidge

Assisted by
Christopher Koelzer, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
4 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

I Attempt, from *Love Sickness to Fly*	Henry Purcell 1659–1695
Quia Respexit	Johann Sebastian Bach 1685–1750
Saltro che Lacrime	Wolfgang Amadeus Mozart 1756–1791
En Prière	Gabriel Fauré 1845–1924
Lydia	Gabriel Faure
Sehnsucht nach dem Frühlinge	Wolfgang Amadeus Mozart
Wiegelied	Johannes Brahms 1833–1897
Cantigas	Arnaldo Rebello 1905–1984
I Am Rose	Ned Rorem b. 1923
Pippa's Song	Ned Rorem

This musical event is the eighty-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Orpheus Winds

April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

7:30 p.m.
4 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto No. 2, BWV 593 (nach Vivaldi) — Johann Sebastian Bach
1685–1750
Arr. Mordechai Rechtman

- Allegro moderato
- Adagio
- Allegro

Ma Mère l'Oye (Mother Goose Suite) — Maurice Ravel
1875–1937
Arr. Frank Morelli

- Pavane de la Belle au bois dormant
- Petit Poucet
- Laidonerette, Imperatrice des Pagodes
- Les entretiens de la Belle et de la Bete
- Le jardin feerique

INTERMISSION

Serenade in E Major, op. 22 — Antonín Dvořák
1841–1904
Arr. Guy du Cheyron

- Moderato
- Tempo di Valse
- Scherzo—Vivace
- Larghetto
- Finale—Allegro vivace

This musical event is the seventy-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Hannah Bates
Clarinet

in Junior Recital

Student of Jaren Hinckley

Assisted by
Jackie Bodily, *piano*
Bonnie Frazier, *violin*
Kaitlin Rackham, *violin*
Devan Bartholemew, *viola*
Marilyn McCall, *cello*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
6 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Clarinet Sonatina — Malcolm Arnold, 1921-2006
III. Furioso

Concerto No. 1 — Carl Maria von Weber, 1786–1826
II. Adagio ma non troppo
III. Rondo: Alegretto

Five Bagatelles, op. 23 — Gerald Finzi, 1901–1956
I. Prelude: Allegro deciso
IV. Forlana: Alegretto grazioso
V. Fughetta: Allegro vivace

Intermission

Rhapsody for Clarinet — Wilson Osborne, 1906-1979

Clarinet Quintet in A Major — Wolfgang Amadeus Mozart, 1756-1791
I. Allegro

Bonnie Frazier, *violin*
Kaitlin Rackham, *violin*
Devan Bartholemew, *viola*
Marilyn McCall, *cello*

Solo de Concours, op. 10 — Henri Rabaud, 1873–1949

This musical event is the eighty-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Michelle Broadbent
Soprano

in Graduate Recital
Student of Darrell Babidge

Assisted by
Monica Hymas, *piano*

Required for the Master of Music Degree
with an Emphasis in Performance

3:30 p.m.
6 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sure on this Shining Night — Samuel Barber 1910–1981

The Crucifixion

Desire for Hermitage

Nocturne

Despite and Still — Samuel Barber

- A Last Song
- My Lizard
- In the Wilderness
- Solitary Hotel
- Despite and Still

INTERMISSION

Klänge der Hiemat from *Die Fledermaus* — Johann Strauss II 1825–1899

My Man's Gone Now from *Porgy and Bess* — George Gershwin 1898–1937

Bess, You is My Woman Now from *Porgy and Bess*

James Broadbent, ***baritone***

Pie Jesu from *Requiem* — Gabriel Fauré 1845–1924

Un bel di vedremo from *Madama Butterfly* — Giacomo Puccini 1858–1924

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Menahem Pressler
Piano

Assisted by

Monte Belknap, *violin*
LeeAnn Morgan, *violin*
Claudine Bigelow, *viola*
Juile Bevan, *cello*

7:30 p.m.
9 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Quartet No. 2 in E-flat major, K. 493 — Wolfgang Amadeus Mozart 1756–1791

- Allegro
- Larghetto
- Allegretto

Piano Quintet No. 2 in A major, op. 81 — Antonín Dvořák 1841–1904

- Allegro, ma non tanto
- Dumka: Andante con moto
- Scherzo (Furiant): molto vivace
- Finale: Allegro

This musical event is the ninety-first performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Amy Cartwright
Mezzo-Soprano

Alison Hunter Nielson
Soprano

in Graduate Recital

Students of Diane Reich

Assisted by
Adrianne Lewis Chapman, *piano*
Eric Callison, *piano*

Elective for the Master of Music Degree
with an Emphasis in Performance

5:30 p.m.
10 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cruda sorte!, from *L'italiana in Algeri* †	Giachino Rossini 1792–1868
Que fais-tu, blanche tourterelle, from *Roméo et Juliette* †	Charles Gounod 1818–1893
Quel guardo, il cavaliere, from *Don Pasquale* *	Gaetano Donizetti 1797–1848
Evening Prayer, from *Hansel and Gretel*	Engelbert Humperdinck 1854–1921
Joy beyond measure, from *Little Women* *	Mark Adamo b. 1962
We cannot retrace our steps, from *The Mother of Us All* †	Vigil Thomson 1896–1989
Vedrai, carino, from *Don Giovanni* *	Wolfgang Amadeus Mozart 1756–1791
Ach, ich fühl's, from *Die Zauberflöte* *	
Non so piu, from *Le nozze di Figaro* †	
Sull'aria, from *Le nozze di Figaro*	Wolfgang Amadeus Mozart

† denotes selections to be sung by Amy Cartwright
* denotes selections to be sung by Alison Hunter Nielson

This musical event is the ninety-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Andrea Ridilla
Oboe

Assisted by

Jeffrey Shumway, *piano*
Douglas E. Bush, *harpsichord*
Geralyn Giovannetti, *oboe*
Christian Smith, *bassoon*

7:30 p.m.
10 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Bombur's Dream, Sonatina for Oboe and Piano — Brian Joyce
- Moderato
- Lament
- Cortege

Concertino, op. 110 — J. W. Kalliwoda 1801–1866

Rhapsody (1992) — Mario Lombardo

INTERMISSION

Six Metamorphoses after Ovid for Solo Oboe, op. 49 — Benjamin Britten 1913–1976
- Pan
- Phaeton
- Niobe
- Bacchus
- Narcissus
- Arethusa

Trio Sonata in B-flat Major — Georg Philipp Telemann 1681–1767
- Vivace
- Siciliano
- Allegro

This musical event is the eighty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Stephanie Nielsen
Violin

in Senior Recital

Student of Barbara Williams

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
12 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto No. 1 Orchestra in D major, op. 35 — Pyotr Il'yich (Peter) Tchaikovsky
1840-1893

Allegro moderato

Preludes — George Gershwin
(Transcribed for violin by Jascha Heifetz) — 1898–1937

Allegro ben ritmato e deciso
Andante con moto e poco rubato
Allegro ben ritmato e deciso

Intermission

Sonata No. 2 — Ludwig van Beethoven
1770-1827

Allegro vivace
Andante, piu tosto Alegretto
Allegro piacevole

Carmen Fantasy, op. 25 — Pablo de Sarasate
(Opera by George Bizet) — 1844-1908

Allegro moderato
Moderato
Lento assai
Allegro moderato
Moderato

This musical event is the ninety-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Lawrence Vincent
Tenor

Assisted by

Del Parkinson, *piano*
Monte Belknap, *violin*
Lawrence Green, *guitar*

7:30 p.m.
12 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

In My Life	John Lennon 1940–1980 Sir Paul McCartney b. 1942
Amor ti vieta, from *Fedora*	Umberto Giordano 1867–1948
Mattinata	Ruggero Leoncavallo 1858–1919
Core'ngrato	S. Cardillo 1874–1947
O sole mio	Eduardo di Capua 1865–1917
Mi mancherai	Luis E. Bacalov b. 1933

Adelaide	Ludwig van Beethoven 1770–1827
Erlkönig	Franz Schubert 1797–1828
Ein Jüngling liebt ein Mädchen, from *Dichterliebe*	Robert Schumann 1810–1856
Lagunen Walzer, from *Eine Nacht in Venedig*	Johann Strauss Jr. 1825–1899
Wolgalied, from *Der Zarewitsch*	Franz Lehár 1870–1948
Grüß mir mein Wien, from *Gräfin Mariza*	Emmerich Kálmán 1882–1953
Danny Boy	Old Irish Air
Beautiful Dreamer Jeannie with the Light Brown Hair If You've Only Got a Moustache	Stephen Foster 1826–1864

UPCOMING EVENTS

Four One-Act Operas

The Fowl Trilogy
Chicken Little
The Ugly Duckling
The Little Red Hen
by Thomas Benjamin

The Wolf and the Lamb
by David Chávez

Lawrence Vincent, *director*

Wednesday–Saturday, 17–20 February, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now.

All four operas will be performed each night.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Ensemble

American Piano Duo

Del Parkinson
Jeffrey Shumway

7:30 p.m.
13 February 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Danzón Cubano	Aaron Copland 1900–1990
Caribbean Dance Jamaicalypso Jamaican Rumba	Arthur Benjamin 1893–1960
Hesitation-Tango, op. 28, no. 5 Galop, op. 28, no. 6	Samuel Barber 1910–1981
Danse macabre	Camille Saint-Saëns 1835–1921

INTERMISSION

Cinderella's Waltz, from *Cinderella* Galop, from *Cinderella*	Sergey Prokofiev 1891–1953
Waltz of the Flowers, from *The Nutcracker*	Pyotr Il'yich Tchaikovsky 1840–1893
La valse	Maurice Ravel 1875–1937

PROGRAM NOTES

In 1941 **Aaron Copland** was sent as a cultural ambassador on a goodwill tour of nine Latin American nations. In a Havana dance hall he found the inspiration for what became Danzón Cubano. "The two contrasting sections of the Danzón Cubano," wrote the composer, "make use of simple Cuban dances—simple from the melodic standpoint, but with polyrhythms and the syncopated beat typical of the danzón. The mood of the piece alternates between passages of rhythmic precision and a kind of non-sentimental sweetness under a nonchalant guise." The 1942 premiere by Copland and his colleague Leonard Bernstein marked the twentieth anniversary of the League of Composers.

Arthur Benjamin was an Australian composer who settled in London after World War I. As a British music school travelling examiner in Latin America, he soaked up the local color and wrote works with Latin rhythms. The 1949 "Caribbean Dance," in the style of a rumba, features two Jamaican folk songs. "Jamaicalypso," written in 1957, is based on a Jamaican folk song. "Jamaican Rumba," written in a single morning for two of his students and published in 1938, brought him popular acclaim, making him something of a household name—so much so that the Jamaican government assigned him a free barrel of rum a year for his contribution to making the country known.

Samuel Barber wrote "Souvenirs" in 1952 as a duet to play with a friend. As a boy, he and his mother would visit the Palm Court of the Plaza Hotel in New York. The popular piano music that Barber heard there contributed to his compositional ideas for the six-movement "Souvenirs" suite. Thus, the name of the piece refers to memories of music past, "remembered with affection, not in irony or with tongue in cheek, but in amused tenderness." This version for two pianos was arranged by Arthur Gold and Robert Fizdale.

Camille Saint-Saëns wrote four symphonic poems. *Danse macabre,* the third and best known, emerged in both an orchestral and a two-piano version in 1874. This eerie waltz was inspired by a poem of Henri Cazalis, a poem that is based on an ancient myth about the revels of ghosts on the night of All Souls' Day. The myth says that in a graveyard at midnight, Death begins the nocturnal goings-on by striking a tombstone with his heel twelve times. The witching hour having sounded, the call to the dance is given by the shrill notes of Death, who plays a fiddle with its highest string tuned a half step flat. This summons brings forth the dead for a spectral waltz. Brisk, jerky rhythms set the pace for the skeletons' rigid and mechanical dancing. A second, more lyrical theme emerges and eventually joins hands with the main theme. A faint hint is heard of the Dies Irae theme from the requiem mass for the dead. As the two main themes merge, the pace quickens feverishly and the frenzied dancing reaches its height. Suddenly a cock's crow is heard, heralding the arrival of dawn. This signal breaks the spell, and the dancers scatter back to their abodes as the vanishing strains of Death's tune are heard.

Sergey Prokofiev achieved much greater success for his ballets than for his operas on which he spent considerably more time. Written between 1940 and 1944 (Prokofiev offered to fight for his country but was excused "for his genius"), *Cinderella* premiered in 1945. One of his most popular and melodious compositions, it is notable for its jubilant music and for the hilarious double-roles of the stepsisters, more mad than bad in this treatment. "What I wanted to put over essentially in the music of Cinderella was the love of Cinderella and the Prince, the birth and development of this feeling, the obstacles in the way and the realization of the dream at last. I attached great importance to the 'fairy tale' side of it." This recent duo piano version was arranged by Mikhail Pletnev.

Pyotr Il'yich Tchaikovsky's last ballet, The Nutcracker (1891–92), is a Christmas-season staple that has become the most frequently performed ballet in the literature. Although each movement is touched with genius, ultimately it is the sway of the waltz that best suits Tchaikovsky's prodigious gift as a ballet composer. Opening with a glorious harp cadenza, the miraculous Waltz of the Flowers brims with delicacy, grace, and elegance.

Maurice Ravel initially envisioned a grand waltz in homage to Johann Strauss entitled Wien (Vienna). After World War I this idea eventually evolved into "La valse" with its subtitle, choreographic poem. Solo piano, duo piano, and orchestral versions all were completed in 1920. In essence, this work is a sequence of waltzes divided into two sections, the second being an intensified restatement of the first. According to Ravel's own account, the setting of the piece is a grand ballroom at an imperial court about 1855, and the composition represents "a sort of apotheosis of the Viennese waltz." The composer set the stage:

> Through whirling clouds we catch a glimpse of couples waltzing. The clouds gradually lift, revealing an immense hall filled with dancers. The scene is gradually lit up. There is a burst of light from the chandeliers.

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This musical event is the eighty-sixth performance sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Symphony Orchestra

Eric Hansen, *conductor*

7:30 p.m.
17 February 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Ballet Russe Suite — Alexandre Luigini, 1850–1906

- Czardas
- Valse lente
- Scene
- Mazurka

Capriol Suite — Peter Warlock, 1894–1930

- Basse-Danse
- Pieds-En-l'Air
- Mattachins
- Pavane
- Bransles

INTERMISSION

Symphony No. 5 — Sergey Prokofiev, 1891–1953

- Andante
- Allegro marcato
- Adagio
- Allegro giocoso

This musical event is the 100th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Four Short Operas

Lawrence Vincent, *director*
Christopher Koelzer, *piano*
Barbara Allen, *vocal coach*

7:30 p.m.
17–20 February 2010
Madsen Recital Hall
Haris Fine Arts Center

PROGRAM

The Fowl Trilogy — Thomas Benjamin

- Chicken Little
- The Little Red Hen
- The Ugly Duckling

The Wolf and the Lamb — David Chávez

SETTING

Chicken Little: One day last week, in the barnyard.

The Little Red Hen: Early morning at the patissene, in an upscale neighborhood.

The Ugly Duckling: A room at Quakenbush Junior High, one day last week, right after school.

The Wolf and the Lamb: One day in the forest.

CAST

	17 & 19 February	18 & 20 February
Chicken Little		
Chicken Little	Mason Neipp	Joseph Curtis
Ducky Doodles	Alison Neilson	Cheri Mathieu
Henny Penny	Heather Perkins-Luczak	Jacquelyn Mouritsen
Dr. Sigmund Frog	Andrew Neumayer	Andrew Neumayer
The Little Red Hen		
Madame Poulet	Amy Cartwright	Rebekah Call
Agnes Day	Krista McClellan	Gretchen Davidson
Billy Goat	James Duncan	James Duncan
Pamela Pig	Danielle Hale	Jade Thrasher
Dr. Sigmund Frog	Andrew Neumayer	Andrew Neumayer
The Ugly Duckling		
Ugly	Emily Bateman	Melanie Merrill
Cutie	Elizabeth Tait	Laura Ockey-Snow
Perky	Amy Owens	Christina Richards
Dr. Sigmund Frog	Andrew Neumayer	Andrew Neumayer
Swannie	Mason Neipp	Rhett Fisher
The Wolf and the Lamb		
Narrator/Sheep 1	Shadow Hansen	Britain Young
Narrator/Sheep 2	Caitlin Dorn	Carli Downs
Shepherdess	Karen Baron	Annalise Belnap
Little Lamb	Emily Duncan	Lacey Elbert
Wolf	James Duncan	James Duncan
Lamb Herd	Liam Vincent	Liam Vincent
	Anouk Vincent	Anouk Vincent
	Lovis Vincent	Lovis Vincent

UPCOMING SCHOOL OF MUSIC EVENTS

BYU Combined Choirs
Thursday, 25 February, 7:30 p.m.
Dr. Joshua Habermann, *guest conductor*
$11 ($3 off with BYU or student ID) on sale now

Wind Symphony and Symphonic Band
Don Peterson and Kirt Saville, *conductors*
Friday, 26 February, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

BYU Philharmonic
Kory Katseanes, *conductor*
Saturday, 27 February, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

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This musical event is the 102nd performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lewis Quinn
Tenor

in Graduate Recital

Student of J. Arden Hopkin

Assisted by
Eric Callison, *piano*
Ben Boster, *baritone*

Required for the Master of Music Degree
with an Emphasis in Performance

1:00 p.m.
20 February 2010
Auditorium
Museum of Art

PROGRAM

Vaga luna che inargenti — Vincenzo Bellini 1801–1835

O Muto Asil del Pianto, from *Guglielmo Tell* — Gioacchino Rossini 1792-1868

Amore e morte
Me voglio fa na casa — Gaetano Donizetti 1797–1848

Stabat Mater, from *Stabat Mater* — Giovanni Battista Pergolesi 1710–1736

Ave Verum Corpus, from *Requiem* — Karl Jenkins b.1944

Songs of Travel — Ralph Vaughan Williams 1872–1958

- The Vagabond
- Let Beauty Awake
- The Roadside Fire
- Youth and Love
- In Dreams
- The Infinite Shining Heavens
- Whither Must I Wander
- Bright Is the Ring of Words
- I Have Trod the Upward and the Downward Slope

This musical event is the eighty-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Gavin Ryan
Percussion

in Junior Recital

Student of Ron Brough

Assisted by
Kurt Reeder, *piano*
Gamelan Bintang Wahyu
Special Guest, Ayu Putu Niastarika, *dancer*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
20 February 2010
E-250
Harris Fine Arts Center

PROGRAM

Valse Brillante — G. H. Green
arr. Bob Becker

Kurt Reeder, *piano*

Gray 102 — Colin Tribby

Caritas — Michael Burritt
- Mystic
- Solemn
- Majestic

Thank You, Mr. Williams — Steve Smith

The Single Petal of a Rose — Duke Ellington
arr. by Stefon Harris

Taruna Wireng Putri — Gavin Ryan
choreographed by Ayu Putu Niastarika

Collaboration with Gamelan Bintang Wahyu
Special Guest, Ayu Putu Niastarika

Gamelan Bintang Wahyu
Jeremy Grimshaw, *director*

Adisti Regar
Alyhba Encinas
Becky Perry
Brooklyn Poulter
Dane Brock
Dave Hernandez
Eric Sorensen
Jenne West
Josie Layton
Kent Carpenter
Mathieu Foley
Mike Westover
Myrna Layton
Preston Lewis
Scott Haynie
Shannon Haynie
Tanielle Bench Alvarez

This musical event is the one hundred-eighteenth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Nicole Sheahan
Media Music

in Junior Recital

Assisted by
Caitlin Robinson, *cello*
Jordan Rose, *percussion*
Mike McClellan, *guitar and piano*
Paul McFate, *sound*

In Partial Fulfillment of the Requirements
for the Bachelor of Music Degree in Media Music Studies

8:30 p.m.
24 February 2010
Maeser Auditorium

PROGRAM

Almost
Invisible Facts
Comfortable
In Your Hands

Trust*
Produced by Clive Romney

Walk on the Water*

Britt Nicole (Song Clone)

I am His Daughter*
Vocal by Nicole Sheahan; Written by Stephanie Smith and Debra Fatheringham
Produced by Russ Dixon on the upcoming EFY 2010 CD

As Long as You Know Me
Yours
Why I Believe
Crush

All songs written by Nicole Sheahan, unless indicated

*Pre-recorded Media, required demonstration of coursework for this recital.

This musical event is the ninety-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

The Sundance Trio

Geralynn Giovannetti, *oboe*
Christian Smith, *bassoon*
Jed Moss, *piano*

7:30 p.m.
25 February 2010
Auditorium
Museum of Art

PROGRAM

Trio (2007) — Ernst Mahle, b. 1929
- Allegro
- Barcarola
- Vivo

Liebestraum — Franz Liszt, 1811–1886

L'Isle Joyeuse — Claude Debussy, 1862–1918

Andante and Scherzo — Robert Planel, 1908–1994
- Calme et tres modere
- Vif et tres leger

INTERMISSION

The Wildflower Trio (2004) — Jenni Brandon, b. 1977
- Wildflowers
- Wild Rose and Butterfly
- Indian Paintbrush

Trio for Piano, Oboe and Bassoon, op. 43 (1926) — Francis Poulenc, 1899–1963
- Lent. Presto
- Andante
- Rondo. Tres vif

This musical event is the 108th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Choirs in Concert

Dr. Joshua Habermann,
guest conductor

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

Women's Chorus
Jean Applonie, *conductor*

7:30 p.m.
25 February 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Sing We Merrily unto God	Sidney Campbell 1909–1974
Magnificat and Nunc dimittis	George Dyson 1883–1964
Swansea Town	Gustav Holst 1874–1934

BYU Concert Choir
Rosalind Hall, *conductor*
Joseph Peeples, *organ*

Good Morrow	Bob Chilcott b. 1955

BYU Singers/Concert Choir
Camille Balleza, *piano*

Hosanna to the Son of David	Orlando Gibbons 1583–1625
I Lov'd a Lass	Benjamin Britten 1913–1976
The Three Ravens	Arr. Edward T. Chapman

BYU Singers
Ronald Staheli, *conductor*
Heidi Astle, *piano*

MEET THE ARTIST

Joshua Habermann has led honor choirs, choral festivals, and given presentations in North and Latin America, Europe and Asia. Recent guest conducting appearances include concerts with The Washington Chorus (Washington, D.C), Festival Nacional de Musica (Goiânia, Brazil) and the Desert Chorale. (Santa Fe, New Mexico) As a singer (tenor) he performs with the Oregon Bach Festival Chorus (Eugene, Oregon), where he can be heard on the Grammy-Award-winning recording of Krzystof Penderecki's *Credo*. Other projects include three recordings with Conspirare: *Through the Green Fuse, Requiem*, a Grammy nominee for best choral recording in 2006, and *Threshold of Night*, a Grammy nominee for best choral recording and best classical album in 2009.

Mr. Habermann also maintains an interest in the Hawaiian choral tradition, and sings periodically with Kawaiolaonapukanileo, a Honolulu-based ensemble dedicated to performing and preserving this unique repertoire. Other research interests include Latin American and Nordic music. His dissertation on the a cappella music of Finnish composer Einojuhani Rautavaara was a Julius Herford Prize finalist for music research in 1997.

From 1996-2008 Mr. Habermann was professor of music at San Francisco State University, where under his direction the SFSU Chamber Singers received international engagements in Havana, Cuba (2002 Festival Internacional de Coros), (2007 Amércia Cantat), Germany and the Czech Republic (2004), and China (2000). In 2006 he was invited to lead a collaboration between the SFSU Chamber Singers and the Orchestre des Jeunes de Provence in music of Poulenc and the *Requiem* of Maurice Duruflé in concerts throughout France. National invitations include the Waging Peace Festival in Eugene, Oregon in 2003, multiple appearances at the California Music Educators Convention, and an appearance at the American Choral Directors' Association conference in 2008.

Joshua Habermann's association with the San Francisco Symphony Chorus began in 1991, when he joined the chorus as a singer and language coach. Over the course of 13 seasons he sang and helped prepare both the standard canon and lesser-known works of choral-orchestral repertoire. From 1996-2006 Mr. Habermann was assistant to Vance George, and in 2006-2007 he prepared the chorus for performances with Michael Tilson Thomas in music of Mozart, and Charles Dutoit in Berlioz' *La Damnation de Faust*. Recordings as a singer with the SFSC include *Christmas by the Bay* (Decca Records), and Mahler *Symphony No. 2* (London Records), also a Grammy nominee for Best Choral-Orchestral Recording.

In 2008 Joshua Habermann was named director of the choral studies program at the University of Miami Frost School of Music, as well as artistic director of the Master Chorale of South Florida. Recent projects with these ensembles featured the music of Alberto Ginastera and John Corigliano, Mendelssohn's *Elijah*, and Beethoven's *9th Symphony* with the Russian National Orchestra under Itzhak Perlman, and the *New World Symphony* under Michael Tilson Thomas. Upcoming projects include performances of Haydn's *Creation*, Verdi's *Requiem* and the *Gloria* of Francis Poulenc.

Mr. Habermann recently completed his second summer season as music director of the Desert Chorale, a 24-voice professional chamber choir based in Santa Fe, New Mexico. Among recent Desert Chorale programs were Handel's *Dixit Dominus*, Monteverdi's *Vespers of 1610*, and a performance of Aaron Copland's *In the Beginning* with mezzo-soprano Susan Graham.

A Mighty Fortress	Martin Luther Arr. William Heyne
Fight the Good Fight	John Gardner b. 1917
The Lord is My Good Shepherd	William Mathias 1934–1992
Praise Him!	Michael Cox b. 1948

BYU Men's Chorus
Rosalind Hall, *conductor*
Adam Frederico, *piano*

All Things Bright and Beautiful	Philip E. Silvey b. 1965
Ubi caritas	Ola Gjeilo b. 1978
Elijah Rock	Arr. Clifton J. Noble Jr.

BYU Women's Chorus
Jean Applonie, *conductor*
Aurelia Andrews, *piano*

Blessings	Arr. Benjamin Harlan

Audience Sing

I Was Glad	C. Hubert H. Parry 1848–1918

Combined Choirs

Women's Chorus
Jean Applonie, *director*
Saturday, 13 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Men's Chorus
Rosalind Hall, *director*
Friday–Saturday, 19–20 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

BYU Singers and Concert Choir
Ronald Staheli and Rosalind Hall, *directors*
Friday–Saturday, 26–27 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphonic Band

Kirt Saville, *conductor*

Wind Symphony

Donald Peterson, *conductor*

7:30 p.m.
26 February 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Overture to *Candide*
Transcribed by Clare Grundman

Leonard Bernstein
1918–1990

Nimrod from "Enigma Variations"

Edward Elgar
1957–1934
Arr. Alfred Reed

Strange Humors

John Mackey
b. 1973

Armenian Dances

Alfred Reed
1921–2005

Symphonic Band
Kirt Saville, *conductor*

Festival Variations — Claude T. Smith
1932–1987

Guisganderie — Faustin and Maurice Jeanjean

Faculty artist Jaren Hinckley, *clarinet*

O Magnum Mysterium — Morten Lauridsen
Transcribed by H. Robert Reynolds — b. 1943

Ronald Staheli, *guest conductor*

Sasha Takes a Train — Kim Portnoy
b. 1954

Pansori'c Rhapsody — Chang su KOH
b. 1970

Wind Symphony
Donald Peterson, *conductor*

Symphonic Band

Kirt Saville, *conductor*

FLUTE
Erica Kenney*
Sarah Clark
Rebecca Jensen
Jaime Larsen
Madison Taylor
Erin Ballard
Denna Lawrence
Meghan Marra

PICCOLO
Lindsay Wygant

OBOE
Rachel Cottam*
Jillian Hale (+Eng. Hrn)

CLARINET
Skyler Murray*
Emileigh Norling
Dylan Findley (Eb)
Emily Higinbotham
Christina Thomas
Rebecca Brebberman
Katherine Steinacker
Garrett Wilkes
Eric Corpuz
Amber Mozina
Audrey Jensen
Erica Allen
Hannah Marchant
Elise Wilson
Whitney Olsen

BASS CLARINET
Trevor Giles
KaeCee Terry

CONTRABASS CLARINET
Thomas Hicken

BASSOON
Katherine Schwallier
Lisa Love (+Cntra Bsn)
Clint Cottam

ALTO SAXOPHONE
Becca McCoy*
Jordan Widdison*
Phil Burnette
Natasha Watts

TENOR SAXOPHONE
Collin Jensen

BARITONE SAXOPHONE
Scott Gibson

HORN
Nathan Cordner*
Cambria Hunter
Brian Saville
Katy Bodenhorn
Annette Miles
Elizabeth Craig
Cami Dayley
Jenny Morrell
Emilia Williams

CORNET
Tyler Allen*
Travis Spencer
Rinda Romney
David Dekker
Skyler Dunford
Elizabeth Sawyer
Chase Crowley
Bret Miller

TROMBONE
Jacob Mecham*
Matthew Schooff
Robby Lund
Joanna Marco
Michael Thornton
Arianna Booth
Cameron Bridston
Matt Poulsen
Daniel Meiners

EUPHONIUM
Peter Werner*
Todd Kitchen
Blaine Daimaru

TUBA
David King*
Jordan Frustaci
Andrew Wilson
Benjamin Groves
Jacob Bahr

PERCUSSION
Scott Monson*
Jay Tibbitts
Whitney Christensen
Shannon Haynie
Sheldyn Smith

HARP
Holland Hettinger

Wind Symphony

Donald Peterson, *conductor*

FLUTE
Rachel Woodfield*
Katie Tolbert
Melissa Reese

PICCOLO
Nicole Okeson

OBOE
Megan Beardall*
Brent Duford

ENGLISH HORN
Alex Hyde

CLARINET
Sarah Dickson*
Abby Clough
Justin Laukat (also Eb)
Tara Hill
Courtney Moses
Stephen Taylor
Laurisa Christofferson
Dane Skabelund
Elisabeth Kaseda

BASS CLARINET
Kyle Miller
Dustin Cammack

CONTRABASS CLARINET
James Fletcher

BASSOON
Tairsa Brown*
Amanda Moreton*

ALTO SAXOPHONE
Mandy Merriman
Justin Knapp
Jordan Widdison#

TENOR SAXOPHONE
Jory Woodis

BARITONE SAXOPHONE
Mark Christensen

HORN
Diana Dewey*
Benjamin Gooch
William Loveless
Loyd Christensen
Kristen Ordakowski

CORNET
Charlie Carr*
Austin Benesh
Justin Firth
Brandt Jensen
Skylar Steel
Matthew Pace

TROMBONE
Todd Jacobs*
Curtis Biggs
Alex Steed
Austin Bushman

EUPHONIUM
Daniel Stolworthy*
David Larson

TUBA
Brendan McQuay*
Ryan Lee

PERCUSSION
Matt Tippetts*
Celeste Lara
Marshall Oelkers
TJ Pepper
Chris Nelson
Matt Slack

STRING BASS
Kelli Swan

PIANO
Jackie Bodily

HARP
Mallory Wahlstrom

*principal

#extra for Pansori'c Rhapsody

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Philharmonic

Kory Katseanes, *conductor*

7:30 p.m.
27 February 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Understanding Mahler — Kory Katseanes

Pre-performance Lecture

PAUSE

Symphony no. 5 in C sharp Minor — Gustav Mahler 1860–1911

Section I.

I. Trauermarsch (In gemessenen Schritt. Streng. Vie ein Konduckt)

II. Stürmisch Bewegt. Mit grosser Vehemenz

Section II.

III. Scherzo (Kräftig, nicht zu schnell)

Section III.

IV. Adagietto. Sehr langsam

V. Rondo – Finale (Allegro: Allegro giocoso. Frisch)

Symphony no. 5 in C sharp Minor

On August 24, 1902, Mahler walked out of his new villa in Bavaria arm-in-arm with his new wife, Alma. Having married the previous December, he was the happiest he had been in his life, and that morning he was taking his wife to hear his newest musical creation. They walked up the path to his little composing hut where he composed daily during his summer vacation.

Mahler, was by trade a conductor. He was at that time the Music Director of the Vienna State Opera, the most prestigious conducting position in the world, and he was famous for his work there. Not universally popular, but famous nonetheless. As a conductor he was a tyrant. He was demanding and innovative, possessing almost superhuman stamina and work ethic, and expected the same of his singers, musicians, designers, and crews. The opera had been remade under Mahler, and had become a fusion of cohesive presentations, where stage design and musical content merged into a logical and powerful unity. Mahler was absolutely brilliant as a builder of operatic success, but it came with a price: unbelievably long workdays for him and a growing resentment in musicians and administrators. Vienna's dark underbelly of anti-Semitism was no less a factor in the latent disrespect he suffered, and was as strong a factor as any in his eventual firing five years later.

Mahler's music is music that challenges. It's easy to listen to on the one hand, and hard to fathom on the other. His works are woven from complex emotional fabric, but because of this complexity, there is something for everyone in Mahler. Indeed, the famous discussion Mahler had years later with Sibelius provides insight into the emotional landscape of Mahler's music. Addressing the topic of "What is a symphony?" Sibelius insisted that a symphony was an abstract form, and didn't "mean" anything, to which Mahler just waved him off with his hand and said, "A symphony must be like the world. It must embrace everything." This is not so far distant from Beethoven's comment that his music would change the world. Both composers were writing for a public they knew would mount into millions beyond their lifetime circle of influence, and both knew their worth would be decided by future audiences. Mahler's music was seldom successful in his lifetime. There were a few unmitigated successes, but almost always a chorus of boos mingled with the shouts of bravo. After the premier of the 5th symphony, in 1904, Mahler said, "Nobody understood it. I wish I could perform it in fifty years." It must be a gigantic weight to be so full of inspiration and yet so unappreciated. But Mahler was unbelievably strong. Though he had a peculiar gait resulting from a childhood disease, he was athletic and vigorous. He loved hiking and swimming, and when his muse arrived, he was feverish in exertion.

And in 1902, as he walked up the path to play his new symphony for Alma, he was radiant and triumphant. The music itself was a documentary of Mahler's world since he had begun the work. If never explicitly following any program(in fact, the symphony is one of his most pure, non-programmatic works) it does nonetheless, follow the same emotional path his life had taken during the two years of its conception. In February 1901 he suffered an intestinal hemorrhage and came within a couple hours of bleeding to death. Emergency surgery saved his life, but it was a close call. Is it any surprise that later that summer as he began work on his fifth symphony he chose a funeral procession for the first movement? Of the 14 siblings in his family only six survived childhood, and when his only surviving brother committed suicide 5 years earlier, Mahler, aged 36, and two sisters were the only three in the entire family left living. Death was a sibling for Mahler, and there is in his music the constant grappling with man's inevitable fate. The tread of death is in fact the first sound of the symphony. He indicates that the music is to be played "as a funeral procession"—"Vie ein Kondukt." And sober and haunting it is, but as in all Mahler, there is exquisite, almost painful beauty lying close at hand. There is tragedy, but life is full of beauty as well, and, typically, the two moods are juxtaposed so closely on top of each other that the contrasts are jarring. This is one of the most distinctive Mahlerian characteristics—jarring emotional contrasts. Mahler seems incapable of depicting sadness without immediately contrasting with frivolity, often even triviality. The funereal march of the first movement is soon pushed aside by a second theme of intense longing, but the funeral march comes back, though fading at the end.

In spite of fading out, the passion and anger at death continues with new vehemence in the second movement. "The second movement is the true beginning," Mahler told his publisher. It turns out we were just walking dirge-like in the opening ceremonies. This complex movement is as passionate and turbulent as any Mahler ever wrote, and, characteristically, is full of striking contrasting sections. The angry melee shudders to an absolute halt and then, beginning in the cellos, a series of yearning musical questions unfold, each one more insistent, more searching, and each a musical alliteration for "I wonder." What is Mahler asking? Will I live? Will I die? What does one live for if one lives? What is love? Where is love? What is the meaning of life? What lies beyond? These are just possibilities, and Mahler himself certainly never let on what any of these themes represented, but for such dark music to be interrupted with these leaps of yearning, there is clearly some seeking going on here, and the challenge of unraveling the context of Mahler's music captures the fancy of those who now love his music. At the end of the second movement, the fury and struggle is again abruptly interrupted with the sudden emergence of a brilliant chorale in the brass, strikingly without preparation in a key a half step away. Sweeping aside the turmoil in C-sharp minor, this shaft of light in D major will sputter and be swept away by movements end but will return in the finale as the closing triumphant music, no longer to be overcome.

The third movement, actually written first that summer of 1901, is perhaps Mahler's happiness at his own survival. It's life affirming, and buoyant. Complex, to be sure, but optimistic. No wonder that to represent some sense of joie d'vivre, he would turn to that distinctive form of Viennese optimism—the waltz. This is unabashedly happy, joyful

music. As a composer, Mahler was at the height of his compositional skills, and no longer would he be borrowing from the Wunderhorn leider, his song cycle that permeates the first four symphonies. He has entered a new realm of writing, not leaning on prior association, or text.

Whatever joy he had captured in the third movement was no match for what awaited him as he returned to the rigors of the opera at the end of the summer of 1901. His composing work done for the season, he would await next summer's vacation to pick up where he left off. But changes were in store. In November he met Alma Schindler, often thought of as the most beautiful woman in Europe, twenty years his junior, and a composer and member of the Vienna's inner circle of intellectuals and artists. Love followed immediately, and they were married by March. Thus, when summer came, it was Gustav and Alma who returned to Bavaria for a break from the opera, with Alma expecting their first child. No wonder that the next movement in the emerging symphony was a movement of such exquisite beauty and radiance. Willem Mengelberg, the great conductor, when working with Mahler for the Dutch premier of this symphony, wrote into the margins of his score, "Love—a smile enters his life. The Adagietto was Gustav Mahler's declaration of to Alma Schindler. Instead of a letter he sent her this manuscript. No accompanying word. She understood and wrote to him he should come. Both of them told me this." Surely the best valentine of all time, and now the most recognized movement in all of Mahler—a stand alone work of such rapture and introspection that it has earned a place in the repertoire as appropriate for moments of honor and love. Performed by Leonard Bernstein at the funeral of Robert Kennedy, and again at Bernstein's own funeral, this is music of inexpressible emotion.

The beginning of the last movement sounds almost like a transcription of the walk to the composing hut on that August morning in 1902. These are sounds of bliss, hope and jubilation. The theme of the fourth movement comes back but this time it skips along, totally joyful, no longer laced with longing. Whatever Mahler had been longing for, he had found by the finale. Triumph had overpowered tragedy. This time when the chorale appears it won't fade away—it dominates, it conquers. There is something of redemption and affirmation here. These complex forces of life, of nature, that Mahler grapples with so passionately in his music are for this moment in time assembled into a vortex of heroic happiness—Mahler at his most ebullient. He can probe the depths—but he can also soar.

Kory Katseanes

BYU Philharmonic

Kory Katseanes, *conductor*

Violin I
Allison Smith
Cari Sue Green
Ashley Kunz
Emily Orton
Aubrey Smith
Sini-Tuulia Sohkanen
Melissa Combe
Jessica Ragsdale
Bonnie Frazier
Mary Julia Wilson
Kaitlin Rackham
Stephanie Nielsen
Sarita Powell
Jessica Jenson
Jared Starr
Mindy Palmer
Sharlee Olson
Megan Schramm

Violin II
Caitlin MacKay
Annie Sandholtz
Tim McClure
Haylie Howard
Rachel Ostler
Lauren Moffitt
Kathryn Hawker
McKay Harline
Mayu Greenhalgh
Sophie Wilson
Denise Holbrook
Brittany Williams
Josie Nielson
Mariel Contreras
Elyse Hudson
Melanie Hogg

Viola
Andrew Snow
Blake Allen
Noelle Rader
Carrie Castleton
Sam Powell
Courtney Chapman
Angela Miller
Melissa Hakes
Allie Bennett
Devan Bartholomew
Annisija Wallin
Sarah McQueen
Emily Chambers
Michelle Susong

Cello
Ashley Fillmore
Natachia Li
Stacy Steinhorst
Seth Castleton
Quinn Boyack
Rachel Clawson
Joseph Woodward
Jordan Nichols
Robert Willes
Marilyn McCall
Alexis Thompson
Tom Powell
Dallin Peacock
Karlee Smith

Bass
Kevin Swan
Chad Bacon
Matt Green
Robert Qualls
Darren Cueva
Aaron McMurray
Colin Hatch

Harp
Marielle Smith

Flute
Danielle Priest
Katherine English
Rachel Woodfield

Piccolo
Amber Packard

Oboe
Briana Wright
Kirsten Madsen

English Horn
Natasha Wallin

Clarinet
Daniel Bailey
Hannah Bates

Bass Clarinet
Russell Balli

Bassoon
Katie Nibley
Jessi Judd

Contrabassoon
Tairsa Brown

Horn
Kenji Hood
Jared Miles, asst.
Kara Chandler
Anna Lenhart
William Loveless
Zach Van Houten
Benjamin Gooch

Trumpet
Joe Nibley
Spencer Wallin
Jamie Teot
Josh Coffey

Trombone
Lyman McBride
Dustin Grady

Bass Trombone
Preston Judd

Tuba
Matthew McDowell

Percussion
Jenne Murphy
Gavin Ryan
Nathan Haines
Jordan Rose
Dave Hernandez

Upcoming School of Music Events

Synthesis
BYU Jazz Festival Grand Concert
Ray Smith, director
Friday–Saturday, 5–6 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Women's Chorus
Jean Applonie, *director*
Saturday, 13 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

BYU Philharmonic
Evening of Concertos
Tuesday, 16 March, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale now

Men's Chorus
Rosalind Hall, *director*
Friday–Saturday, 19–20 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

BYU Singers and Concert Choir
Ronald Staheli and Rosalind Hall, *directors*
Friday–Saturday, 26–27 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

University Orchestra & Univesrsity Strings
Tuesday, 30 March, 7:30 p.m.
Free event

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

To view upcoming events on-line,
visit http://byuarts.com

For information about giving to the School of Music,
visit http://giving.cfac.byu.edu

This musical event is the ninety-fifth performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sing Brittania!

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

7:30 p.m.
27 February 2010
Little Theater
Conference Center

PROGRAM

Good Morrow, from *Songs and Cries of London Town* — Bob Chilcott, b. 1955

Camille Balleza, *piano*

New Songs of the British Church

Sing We Merrily unto God — Sidney Campbell, 1909–1974

Ave verum corpus — Will Todd, b. 1970

Matthew Nielsen, *conductor*

Magnificat and Nunc dimittis — George Dyson, 1883–1964

Joseph Peeples, *piano*

Love Divine — Howard Goodall, b. 1958

Scott Moore, *conductor*

Cathedral Classics

Christ Who Art the Light and Day

Hosanna to the Son of David — Orlando Gibbons, 1583–1625

Hear My Prayer, O Lord — Henry Purcell, 1659–1695

Songs of British Folklore

The Three Ravens	Arr. Edward T. Chapman
Swansea Town	Gustav Holst 1874-1934
I Lov'd a Lass	Benjamin Britten 1913-1976
The Miller of Dee	Traditional English Arr. John Rutter
I Love My Love (US)	Cornish folk song Arr. Gustav Holst

I Heard the Voice of Jesus	Arr. Ralph Vaughan Williams

Group Sing

Evening Hymn	H. Balfour Gardiner 1877–1950

Women's Chorus
Jean Applonie, *director*
Saturday, 13 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Men's Chorus
Rosalind Hall, *director*
Friday–Saturday, 19–20 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

BYU Singers and Concert Choir
Ronald Staheli and Rosalind Hall, *directors*
Friday–Saturday, 26–27 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

To purchase recordings of BYU choirs visit choirs.byu.edu

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To view upcoming events on-line,
visit byuarts.com

This musical event is the 131st performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Eric Hansen
Bass

Assisted by

Jeffrey Shumway, *piano*

7:30 p.m.
2 March 2010
Maeser Building Auditorium
Brigham Young University

PROGRAM

Islands (2004) — Peter Askim
- Kauai: Na' Pali Cliffs
- Oahu: Surf
- Maui: Haleakala Sunrise
- Hawaii: Lava Fields

Ramanza Dramatica — G. Bottesini 1821–1889

Capriccio in E — M. Gajdos

Two Bits (2003) — Andrew Kohn

Five Chinese Folk Songs — Arr. Jun Xia Hou
- Berceuse
- Pastorale
- Romanze
- Fisherman's Song at Sunset
- Yangguan Refrain

Concerto in A — D. Dragonetti 1763–1846
- Allegro moderato
- Andante
- Allegro giusto

This musical event is the 104th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jazz Voices

Katie Williams, *director*

Assisted by

Kurt Reeder, *piano*
Dave Lemke, *bass*
Jay Tibbitts, *drums*

7:30 p.m.
3 March 2010
Madsen Recital Hall
Harris Fine Arts Center

Pieces to be Selected from the Following:

I've Got the World on a String — Ted Koehler and Harold Arlen
Arr. Michele Weir

So Danco Samba — Jobim, Dedoraes
Arr. Michele Weir

Time After Time — Cahn, Styne
Arr. Kirby Shaw

Loves Me Like a Rock — Paul Simon
Arr. Darmon Meader

The Sultan Fainted — Meader, Eldridge (NY Voices)

Emily Crandall, Michelle Burnett, Heather Jacobs, Alex Stiles,
and Andrew Early

If It Could Be — Cathy Segal-Garcia
Arr. Michele Weir

Yes Yes Oh Yes — James Williams
Arr. Melanie Shore

Cottontail — Duke Ellington
Arr. Lambert, Hendricks, & Ross
Adapted by Meader, Eldridge (NY Voices)

Additional pieces and soloists
To be announced . . .

Jazz Voices
Katie Williams, *director*

Soprano
Camilla Boles
Carly Marinos
Emily Crandall
Kimberly Knighton

Alto
Ashlie Lohner
Heather Jacobs
Heather Neeley
Michelle Burnett

Tenor
AJ Henry
Alex Stiles
Elton Luz
Spencer Carter

Bass
Andrew Early
Brandon Randall
Rex Wilkins
Wesley Nelson

Upcoming School of Music Performances

Synthesis
BYU Jazz Festival Grand Concert
Ray Smith, *director*
Friday–Saturday, 5–6 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Vocal Point
Friday–Saturday, 5–6 March, 7:30 p.m.
Covey Center for the Arts

Jazz Voices
Katie Williams, *director*
Thursday, 8 April, 8:00 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale 8 March

For information about giving to the School of Music,
visit http://giving.cfac.byu.edu

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This musical event is the 105th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jared Miles
Horn

in Senior Recital

Student of Laurence Lowe

Assisted by
Jackie Bodily, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
4 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Horn Concerto No. 4 — Wolfgang Amadeus Mozart, 1756–1791

- Allegro Moderato
- Romanza
- Rondo

España — Vitaly Buyanovsky, 1928–1993

Intermission

Horn Concerto No. 1 in E-flat major, op. 11 — Richard Strauss, 1864–1949

- Allegro
- Andante
- Allegro

This musical event is the ninety-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Melissa Combe
Violin

in Senior Recital

Student of Barbara Williams

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
4 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Violin Sonata No. 35 in B-flat Major, K. 378 — Wolfgang Amadeus Mozart 1756–1791

- Allegro moderato
- Andantino sostenuto e cantabile
- Rondo (Allegro)

Violin Sonata No. 1 in A Major, op. 13 — Gabriel Fauré 1845–1924

- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

Violin Concerto in D Major, op. 77 — Johannes Brahms 1833–1897

- Allegro non troppo

This musical event is the ninety-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

Turtle Island Quartet

David Balakrishnan, *violin, baritone violin*
Mark Summer, *cello*
Mads Tolling, *violin*
Jeremy Kittel, *viola*

4 March 2010, 7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

"School of Miles"

A Night in Tunisia	Dizzy Gillespie
No Mystery	Chick Corea
Milestones	Miles Davis
To Bop or Not to Be	John McLaughlin
Lucy	David Balakrishnan
Señor Mouse	Chick Corea

INTERMISSION

Songs to John	Stanley Clarke
Model Trane	Turtle Island Quartet
Have You Ever Been, from *Electric Ladyland*	Jimi Hendrix
Dolphin Dance	Herbie Hancock
Green Dolphin Street	Bronislav Caper

Program subject to change.

PROGRAM NOTES

Miles Davis, the jazz iconoclast, a man who by his own admission changed the course of music many times, has been universally acknowledged as one of the most brilliant bandleaders in all of contemporary music. As Miles himself said, his strength as a leader was "having the ability to put certain guys together that would create a chemistry and then letting them go; letting them play what they knew, and above it."

John Coltrane, Bill Evans, Cannonball Adderley, Wayne Shorter, Herbie Hancock, Ron Carter, Tony Williams, Chick Corea, Joe Zawinul, Keith Jarrett, and John McLaughlin are just some of the jazz legends who played in Miles' bands. In leaving to form their own ensembles, they created a rich musical legacy that ultimately pays homage to the man who gave many of them their first big break.

Turtle Island Quartet, inspired and nourished by the music created by these great visionaries, presents a diverse program of seminal works by the graduates of the School of Miles.

Recordings: Telarc, Koch International Classics, Windham Hill, Chandos, CC&C Records, GRP, BMG

Turtle Island Quartet is represented by:

BAYLIN
ARTISTS MANAGEMENT

196 West Ashland Street ▪ Suite 201 ▪ Doylestown, PA 18901 ▪ p.267-880-3750 ▪ f.267-880-3757 ▪ www.baylinartists.com

Turtle Island Quartet website:
turtleislandquartet.com

MEET THE PERFORMERS

Its name derived from creation mythology found in Native American Folklore, the **Turtle Island Quartet**, since its inception in 1985, has been a singular force in the creation of bold, new trends in chamber music for strings. Winner of the 2006 and 2008 Grammy Awards for Best Classical Crossover category, Turtle Island fuses the classical quartet esthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined. Cellist nonpareil Yo-Yo Ma has proclaimed TIQ to be "a unified voice that truly breaks new ground—authentic and passionate—a reflection of some of the most creative music-making today."

The journey has taken Turtle Island through forays into folk, bluegrass, swing, be-bop, funk, R&B, new age, rock, hip-hop, as well as music of Latin America and India, a repertoire consisting of hundreds of ingenious arrangements and originals. It has included over a dozen recordings on labels such as Windham Hill, Chandos, Koch, and Telarc, soundtracks for major motion pictures, TV and radio credits such as the *Today Show*, *All Things Considered*, *Prairie Home Companion*, and *Morning Edition*, feature articles in *People* and *Newsweek* magazines, and collaborations with famed artists such as clarinetist Paquito D'Rivera, vibraphonist Stefon Harris, guitar legends such as Leo Kottke and the Assad brothers, The Manhattan Transfer, pianists Billy Taylor, Kenny Barron, Cyrus Chestnut and Ramsey Lewis, Ying Quartet, and Parsons Dance Company.

Another unique element of Turtle Island is their revival of venerable improvisational and compositional chamber traditions that have not been explored by string players for nearly 200 years. At the time of Haydn's apocryphal creation of the string quartet form, musicians were more akin to today's saxophonists and keyboard masters of the jazz and pop world, i.e., improvisers, composers, and arrangers. Each Turtle Island member is accomplished in these areas of expertise as well as having extensive conservatory training. Original members David Balakrishnan and Mark Summer, the former having founded the quartet based on his postgraduate cross genre compositional explorations and the latter establishing himself as arguably the finest cross over cellist of the modern age, are joined by the elite of the current crop of young alternative string players, Danish jazz violin phenom Mads Tolling and violist Jeremy Kittel, who holds the title of US National Scottish fiddle champion.

As Turtle Island members continue to refine their skills through the development of repertory by some of today's cutting edge composers, through performances and recordings with major symphonic ensembles, and through a determined educational commitment, the Turtle Island Quartet stakes its claim as the quintessential American string quartet of the 21st century.

David Balakrishnan, *violin, baritone violin*, graduated from UCLA with a B.A. in music composition and violin and earned a masters degree in music composition at Antioch University West. The Turtle Island founder developed a revolutionary compositional style—based on the principle of stylistic integration applied to bowed string instruments—that has earned him two Grammy Award nominations (in the instrumental arrangement category, for his string quartet adaptations of Dizzy Gillespie's "A Night In Tunisa," and the jazz ballad "You've Changed," featuring clarinetist Paquito D'Rivera) as well as numerous composing grants, both from private sources such as conductor Marin Alsop, who commissioned his piece for violin and orchestra, "Little Mouse Jumps," as well as national service organizations such as the National Endowment for the Arts and Meet the Composer foundations. In 2005 he received a MTC/ASOL "Music Alive" three year extended residency with the Nashville Chamber Orchestra, for which he is composing six orchestral works. The NCO also commissioned Balakrishnan's composition "Darkness Dreaming," which premiered in April 2004 with guitarists Sharon Isbin and John Jorgenson. His piece, "Spider Dreams" (1992), has been widely performed and recorded throughout the world by a diverse array of musical organizations, including a live recording by Turtle Island with the Detroit Symphony conducted by Neeme Järvi on Chandos Records. A 2002 commission awarded by a consortium of presenters headed by the Lied Center of Kansas resulted in a string octet entitled "Mara's Garden of False Delights," which is featured on Turtle Island's Grammy Award winning Telarc release, "4+Four." His most recent commission is again from the Lied Center, for which Balakrishnan composed a full-length work involving theatre, dance, poetry, video, and Turtle Island with the KU wind ensemble that is an artistic response to the socio/political issues concerning the various theories of evolution, both scientific and cultural, entitled "The Tree of Life."

Mark Summer, *cello*, is a founding member of Turtle Island, and is widely regarded, thanks not least to his phenomenal percussion and pizzicato techniques, as one of the outstanding cellists of our time. A graduate of the Cleveland Institute of Music and recipient of their 2008 Distinguished Alumnae award, Summer was a tenured member of the Winnipeg Symphony from 1981–1984, before leaving the orchestra to perform in several Canadian contemporary and Baroque ensembles, as well as his own group, The West-End String Band. Invited to perform at the Winnipeg Folk Festival in 1985, the group went on to record Summer's original music for CBC Radio. That same year, Summer visited the Bay Area where he was invited by David Balakrishnan to help form the quartet. He continued to touch base with his classical roots, performing with the Chamber Symphony of San Francisco, Oakland Symphony, Oakland Ballet, and the contemporary music ensemble, Earplay. In the twenty-three years since embarking on an improvisational musical odyssey, Summer has continued to develop a unique and multi-timbered style, which incorporates virtuoso jazz soloing, distinctive bass lines, and extensive percussive techniques adapted from the guitar, bass and drums. He has been the subject of feature articles in *Strings*

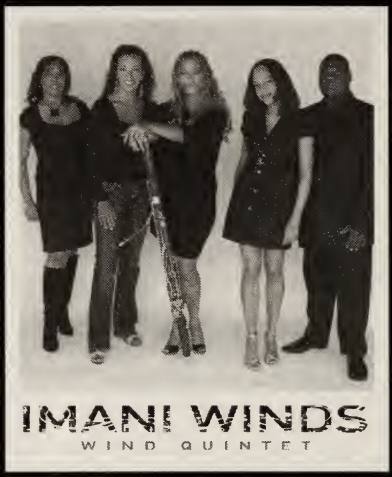
and Bass Player magazines, and has published two pieces for solo cello, one of which, "Julie-O," has been performed by cellists all over the world. In addition to composing and performing with Turtle Island, Summer performed for several years in a trio with clarinet virtuoso Paquito D'Rivera, participating in the trio's 2005 Grammy Award nominated recording The Jazz Chamber Trio. He has been recorded for numerous motion picture soundtracks and performed and appeared on albums with singers Linda Ronstadt, Toni Childs, guitarist Jeff Tamelier of Tower of Power, saxophonist Kirk Whalum, and guitarist Will Ackerman. His more notable cello exploits include performing the Brahms Clarinet Trio in a sandstone grotto by the banks of the Colorado River in Moab, Utah, and a performance on Taos Mountain at 11,000 feet on a cello made of ice.

Mads Tolling, *violin*, has received Denmark's Sankt Annae's Award for Musical Excellence as well as grants from Queen Margaret, the Sonning Foundation and the Berklee Elvin Jones Award. He has performed as a soloist with Stanley Clarke, Joe Lovano, Al DiMeola, Lenny White, and Gerry Brown and regularly tours and records with his own band, Mads Tolling Quartet. Tolling grew up in Copenhagen, Denmark, and moved to the U.S. at the age of twenty to pursue jazz studies. He studied under violinist Matt Glaser, and graduated summa cum laude from Berklee College of Music in Boston in 2003. While Tolling was still attending Berklee, the renowned jazz violinist Jean-Luc Ponty recommended him to join bass legend Stanley Clarke's band. Since then, he has performed more than 100 concerts with Clarke worldwide, including the Newport Jazz Festival and Hollywood Bowl. Besides his activities as a performer, Tolling is an accomplished composer, bandleader and recording artist. In 2006 he founded Mads Tolling Quartet, and his most recent album, released in October 2009 "The Playmaker" features Stanley Clarke, pianist and Yellow Jackets founder Russell Ferrante and vibist Stefon Harris. On the album, Tolling seeks to draw the connection between sports and music, which are both "art forms" that heavily rely on team efforts. Out of his three previous recordings of original material one features former Jazz Messenger pianist JoAnne Brackeen. Tolling has recorded with vibraphonist Dave Samuels, appears on RMB singer Teena Marie's album *La Dona* and plays an integral part of Clarke's recording "Toys of Men." A thriving force in the educational aspects of jazz and improvisation, Tolling has been active as a Yamaha clinician and has been involved in workshops, coaching, and master classes throughout Canada and the U.S. In his spare time Tolling enjoys golfing, tennis and hiking. In 1999 together with his father, he climbed Mt. Kilimanjaro in Tanzania.

Jeremy Kittel, *viola*, newest member of Turtle Island, is rapidly earning a reputation as one of the nation's most creative young musicians. The 2000 US National Scottish Fiddle Champion and Junior National Champion of 1998 and 1999, Kittel also qualified for international competition in Irish fiddle four consecutive years. In 2003 he competed in the first ASTA Alternative Styles Competition, winning the Alfred Award for Best Improvisation, the Mark O'Connor Award

of Merit, and IAJE Award for Best Jazz Performance. Since then, Jeremy has been awarded the Daniel Pearl Memorial Violin, the 2004 Detroit Music Award for Outstanding Acoustic Instrumentalist, 2005 and 2006 Detroit Music Awards for Outstanding Folk Artist, 2006 Detroit Music Awards for Outstanding Jazz Album and Outstanding Jazz Composer, and the ASTA Alternative Strings Award for Music Traditions. He graduated from the University of Michigan at twenty, earning their highest musical honor, the Stanley Medal, and has a master of music from Manhattan School of Music. Kittel has performed at a thousand concerts and festivals over the past few years including the Kennedy Center, "A Prairie Home Companion," the Ryder Cup Opening Ceremony, and Carnegie Hall. He has appeared as guest artist with the Vancouver Symphony, the Detroit Symphony, the Rochester Philharmonic and the Republic of Strings, and has taught at many camps and schools such as the International Music Academy in the Czech Republic and Mark O'Connor Fiddle Camps. His first CD, *Celtic Fiddle*, was called "one of the top 20 Celtic albums of 2000" by the radio show *Celtic Connections*. His second, *Roaming*, took second place for Best Celtic Instrumental Album in a competition of 10,000 CDs. His most recent recording, *Jazz Violin* won the 2006 Detroit Music Award for Outstanding Jazz Recording.

BYU Performing Arts Series presents



Imani Winds blows the roof off.
—*All Things Considered*, NPR

Friday, March 12, 7:30 P.M.
de Jong Concert Hall, HFAC, BYU
Save $3 per ticket with code BYUARTS
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BALLET DE MARTÍN GAXIOLA

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Leave with the passion.

Tues., March 23, 7:30 P.M.
de Jong Concert Hall, HFAC, BYU
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Upcoming School of Music Performances

Synthesis
BYU Jazz Festival Grand Concerts
Don Menza, *guest artist*
Ray Smith, *director*
Friday–Saturday, 5–6 March, 7:30 p.m.
$11 ($5 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) now on sale

Jazz Ensemble
Mark Ammons, *director*
Tuesday, 9 March, 7:30 p.m.
de Jong Concert Hall
$6
Now on sale

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Melissa Combe
Violin

in Senior Recital

Student of Barbara Williams

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
4 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Violin Sonata No. 35 in B-flat Major, K. 378 — Wolfgang Amadeus Mozart, 1756–1791

- Allegro moderato
- Andantino sostenuto e cantabile
- Rondo (Allegro)

Violin Sonata No. 1 in A Major, op. 13 — Gabriel Fauré, 1845–1924

- Allegro molto
- Andante
- Allegro vivo
- Allegro quasi presto

Violin Concerto in D Major, op. 77 — Johannes Brahms, 1833–1897

- Allegro non troppo

This musical event is the ninety-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jared Miles
Horn

in Senior Recital

Student of Laurence Lowe

Assisted by
Jackie Bodily, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
4 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Horn Concerto No. 4
Allegro Moderato
Romanza
Rondo

Wolfgang Amadeus Mozart
1756–1791

España

Vitaly Buyanovsky
1928–1993

Intermission

Horn Concerto No. 1 in E-flat major, op. 11
Allegro
Andante
Allegro

Richard Strauss
1864–1949

This musical event is the ninety-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Keith Kirchoff, *piano*

7:30 p.m.
5 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Servicio a Domicilio
for Piano, Synthesizer, and Tape (1991)
Roberto Morales-Manzanares
b. 1958

In Vitro Oink
for Piano, Wii Remote, and Electronics (2009)*
Christopher Jette
b. 1960

Lightning Slingers and Dead Ringers
for Piano and Sampler (2008)
Annie Gosfield
b. 1960

INTERMISSION

praya dubia
for Prepared Piano, Prerecorded/Electronically Modified Piano, and Electronics (2008-09)
Christopher Trebue Moore

Velocity Study No. 3: Rip for Piano and Tape (1991)
Allen Strange
1943–2008

Lush Intrinsic for Piano and Live Electronics (2009)*
Dan VanHassel
b. 1981

The Adventures of Norby for Piano and Electronics (2007)
Keith Kirchoff
b. 1981

*=commissioned by Keith Kirchoff

MEET THE ARTIST

Pianist and composer Keith Kirchoff has played in many of the United States' largest cities, as well as major cities throughout Italy, Canada, Great Britian, and The Netherlands. As a strong supporter of modern music, Kirchoff has premiered over 100 new works and commissioned over a dozen compositions. He has appeared with orchestras throughout the U. S. performing a wide range of concerti, including the Boston premier of Charles Ives's Emerson Concerto and the world premier of Matthew McConnell's Concerto for Toy Piano. With his highly unique lecture style integrated into his programs, Kirchoff strives to enhance the status of classical music in American culture, stressing the importance of modern music to keep the art alive and current. The co-founder of the composer's ensemble "Agenda," he has also appeared with the Pittsburgh New Music Ensemble and performs regularly with the Callithumpian Consort, Boston's premier modern music ensemble. With the latter, he has released the world premier recording of John Luther Adams's For Lou Harrison on New World Reocrds, and will appear on two other upcoming releases featuring the music of Earle Browne and Christian Wolff. He has recorded on the New World, Zerx, and SEAMUS labels, and his first solo album, which features the solo piano music of Frederic Rzewski, will be released soon by Bridge Records.

Group for New Music
Tuesday, 9 March, 7:30 p.m.
Madsen Recital Hall
Free Event

Tuesday, 6 April, 7:30 p.m.
Madsen Recital Hall
Free Event

BYU Philharmonic
Evening of Concertos
Tuesday, 16 March, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale now

Invitational Songwriter Showcase
Wednesday, 31 March, 7:30 p.m.
Madsen Recital Hall
Free Event

For information about giving to the School of Music,
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To view upcoming events on-line,
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This musical event is the 119th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Messina
Piano

in Sophomore Recital

Student of Jeffrey Shumway

Assisted by
Sarah Messina, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
6 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Second Concerto in G Minor, op. 22 — Camille Saint-Saens, 1835–1921
- Andante sostenuto

Mazurka in A Minor, op. 68, no. 2 — Frederic Chopin, 1810–1849
Mazurka in F Major, op. 68, no. 3

Sonata in A Major, op. 2, no. 2 — Ludwig van Beethoven, 1770–1827
- Allegro vivace
- Largo appassionato
- Scherzo: Allegretto
- Rondo: Grazioso

Children's Corner — Claude Debussy, 1862–1918
- Serenade for the Doll
- The Little Shepherd

Scaramouche — Darius Milhaud, 1892–1974
- Vif
- Modere
- Brazileria

Sarah Messina, *second piano*

This musical event is the one hundred-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Tara Hill
Clarinet

in Junior Recital

Student of Jaren Hinckley

Assisted by
Katherine Lyman, *piano*
Maria Dickson, *piano*
Abby Clough, *clarinet*
Marcelo Maldonado, *clarinet*
Sarah Dickson, *clarinet*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:00 p.m.
6 March 2010
Museum of Art

PROGRAM

Concerto No. 1, op. 26 — Louis Spohr, 1784–1859
- Rondo: Vivace

Time Pieces, op. 43 — Robert Muczynski, b. 1929
- Allegro risoluto
- Andante espressivo
- Allegro moderato
- Introduction: Antant molto, allegro energico

Maria Dickson, *piano*

Intermission

Three Studies on Flight — Russell Riepe, b. 1945
- Your Laughter Frees Me and Lends Me Wings

Four for Four — Jorge Montilla, b. 1970
- Joropo
- Son

Abby Clough, *Eb clarinet*
Marcelo Maldonado, *Bb clarinet*
Sarah Dickson, *Bb clarinet*

Cat Variations — Humphrey Searle, 1915–1982
- Peter's Cat
- Magical Mr. Mistoffelees
- Mungojerrie, the Cat-Burglar
- The Lady Griddlebone, or La Belle Persane
- Growltiger's Serenade
- Gus, the Theater Cat
- Bustopher Jones, the Cat about Town
- Chico, the Flying Cat

Solo de Concours — Andre-Charles Messager, 1853–1929

Katherine Lyman, *piano*

This musical event is the one hundred-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Katie Tolbert
Flute

in Senior Recital

Student of April Clayton

Assisted by
Diane Bastian, *piano*
Holland Hettinger Denny, *harp*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
6 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Flute Sonata in G Minor, BWV 1020 — Johann Sebastian Bach, 1685–1750
- Allegro
- Adagio
- Allegro

Trillium for Solo Flute — Elizabeth Brown, b. 1953

Sonatine for Flute and Piano — Henri Dutilleux, b. 1916

Intermission

Theme and Variations on "Trockne Blumen," op.160 — Franz Schubert, 1797–1828
- Introduction
- Thema
- Variation I
- Variation III
- Variation V
- Variation VII

Romance, op. 37 — Camille Saint-Saëns, 1835–1921

Holland Hettinger Denny, *harp*

Sonata — Walter Piston, 1894–1976
- Allegro moderato e con grazia
- Adagio
- Allegro vivace

This musical event is the one hundred-sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist

Sabina Thatcher, *viola*

William Primrose Memorial Concert

Assisted by Faculty Artists

Jeffrey Shumway, *piano*
Claudine Bigelow, *viola*

7:30 p.m.
6 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite, op. 131 d, no. 2 — Max Reger 1873–1916

- Con moto
- Andante
- Allegretto
- Vivace

A selection from Forty-Four Viola Duets — Béla Bartók 1881–1945

Transcribed by William Primrose

- Teasing Song
- Maypole Dance
- Play Song
- Counting Song
- Slovakian Song No. 2
- Cradle Song
- Dance of the Fly
- Walachian Song
- Burlesque
- Limping Dance
- Pizzicato
- Summer Solstice
- Hay Song
- Pillow Dance
- Bagpipe

Jamaican Rumba — Arthur Benjamin 1893–1960

Arr. William Primrose

INTERMISSION

Sonata in F-Minor for Viola and Piano, op. 120, no. 1 — Johannes Brahms 1833–1897

- Allegro appassionato
- Andante un poco Adagio
- Allegretto grazioso
- Vivace

The Primrose Memorial Concert honors legendary violist William Primrose (1903–1982). This annual event features violists from around the globe, who, like Primrose, distinguish themselves on the instrument and promote its scholarship. To learn more about William Primrose and his connection to BYU, visit the The Primrose International Viola Archive on the fourth floor of the Harold B. Library.

MEET THE ARTIST

Sabina Thatcher began her tenure as principal violist of the Saint Paul Chamber Orchestra in St. Paul, Minnesota, in 1989. She has been a soloist with the SPCO on numerous occasions, performing a wide variety of repertoire, including Mozart's Sinfonia Concertante, John Harbison's Viola Concerto, and Lachrymae by Benjamin Britten. An active chamber musician as well, Thatcher is a member of the Rosalyra String Quartet, which made its New York debut in 1996 and has released an album of Bartók and Beethoven quartets on the Boston Records label. In 2000 Rosalyra received a McKnight Artist Fellowship that facilitated a second recording featuring two Shostakovich quartets. Thatcher is a faculty member at the Aspen Music Festival and School, a Distinguished Artist of the McDuffie Center for Strings at Mercer University, and has performed in festivals throughout the United States and abroad, including the Spoleto Festival and the Mozart Festival in Lille, France. She is a graduate of the Eastman School of Music and studied further with Lillian Fuchs at The Juilliard School.

Women's Chorus

Jean S. Applonie, *conductor*
Saturday, 13 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale 8 February

BYU Philharmonic

Kory Katseanes, *conductor*
Evening of Concertos
Tuesday, 16 March, 7:30 p.m.
$11 ($3 off with BYU or student ID)
On sale now

BYU Men's Chorus

Rosalind Hall, *conductor*
Friday–Saturday, 19–20 March, 7:30 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale 16 February
On sale now

BYU Singers and Concert Choir

Ronald Staheli and Rosalind Hall, *conductors*
Friday, 26 March, 7:30 p.m.
Saturday, 27 March, 3:00 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni)
On sale now

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This musical event is the 117th performance sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Annalise Belnap
Cheri Mathieu
Sopranos

in Junior Recital

Students of Diane Reich and Darrell Babidge

Assisted by
Eric Callison, *piano*
Christie Sowby, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
11 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Endless pleasure, endless love, from *Semele* +	George Frideric Handel 1685–1759
How beautiful at the feet, from Messiah * Va godendo, from *Serse* *	George Frideric Handel
La pastorella + La pastorella dell' alpi +	Gioachino Antonio Rossini 1792–1868
Lydia * Apres un Rêve *	Gabriel Fauré 1845–1924
Vergebliches Ständchen + Die Mainacht +	Johannes Brahms 1833–1897
Wie Melodien sieht es mir *	Johannes Brahms
Das verlassene Mägdlein *	Hugo Wolf 1860–1903

Rêverie +
Si mes vers avaient des ailes +

Reynaldo Hahn
1874–1947

When I Have Sung My Songs *

Ernest Charles
1895–1984

Sure On This Shining Night *

Samuel Barber
1910–1981

Going to Heaven! +
Why do they shut me out of Heaven? +

Aaron Copland
1900–1990

+ Annalise Belnap
* Cheri Mathieu

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Justin Knapp
Saxophone

in Senior Recital

Student of Ray Smith

Assisted by
Chris Koelzer, *piano*
Bonnie Frazier, *violin*
Curtis Woodbury, *violin*
Andrew Snow, *viola*
Rachel Clawson, *cello*
Kevin Swan, *bass*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
11 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Three Romances — Robert Schumann
Transcribed by Fred Hemke — 1810–1856

Chris Koelzer, *piano*

Clarinet Concerto in A Major, K. 622 — W. A. Mozart
Adagio — 1756–1791
Allegro

Bonnie Frazier, *violin*
Curtis Woodbury, *violin*
Andrew Snow, *viola*
Rachel Clawson, *cello*
Kevin Swan, *bass*

Syncrasy — Neil Thornock
Helix — b. 1977
Clunk

Concerto pour alto saxophone in Eb major — Alexander Glazounov
1865–1936

Chris Koelzer, *piano*

This musical event is the one hundred thirty-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sharlee Olson
Violin

in Junior Recital

Student of LeeAnn Morgan

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
12 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Tambourin Chinois, op. 3 — Fritz Kreisler, 1875–1962

Sonata No. 5 for Violin and Piano in F major, op. 24 "Spring" — Ludwig van Beethoven, 1770–1827

- Allegro
- Adagio volto expressivo
- Scherzo & Trio: Allegro molto

Intermission

Beau Soir — Claude Debussy, 1862–1918

Concerto No. 1 for Violin and Orchestra in G-minor, op. 26 — Max Bruch, 1838–1920

- Prelude
- Adagio
- Finale

This musical event is the one hundred-thirteenth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Desireé González Garza
Piano

in Sophomore Recital

Student of Jeffrey Shumway

Assisted by
Jessica Weiss, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
12 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue on a Theme by Handel — Manuel M. Ponce, 1882–1948

Sonata Op. 2 No. 1 in F Minor — Ludwig van Beethoven, 1770–1827
- Allegro
- Adagio
- Menuetto: Trio
- Prestissimo

Impromptu in A-flat Major, op. 29 — Fryderyk Franciszek Chopin, 1810–1849

La soirée dans Grenade — Claude Debussy, 1862–1918

Piano Concerto No. 1 in E-flat Major, S. 124 — Franz Liszt, 1811–1886
- Allegro Maestoso
- Quasi adagio
- Allegretto vivace
- Allegro marziale animato

Jessica Weiss, *second piano*

This musical event is the one hundred-fourteenth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY

COLLEGE OF FINE ARTS AND COMMUNICATIONS

Performing Arts Series

presents

IMANI WINDS

Valerie Coleman, *flute* Toyin Spellman-Diaz, *oboe*
Mariam Adam, *clarinet* Monica Ellis, *bassoon* Jeff Scott, *horn*

12 March 2010, 7:30 p.m.
de Jong Concert Hall, Harris Fine Arts Center

PROGRAM

Red Clay and Mississippi Delta — V. Coleman, b. 1970

Le Tombeau de Couperin — Maurice Ravel, 1875–1937, Arr. Mason Jones
- Prelude
- Fugue
- Menuet
- Rigadoun

Cane* — Jason Moran, b. 1975
- Togo to Natchitoches
- Coin Coin's narrative
- Gens libre de couleur
- Natchitoches to New York

INTERMISSION

Woodwind Quintet (1948) — Elliott Carter, b. 1908
- Allegretto
- Allegro giocoso

Woodwind Quintet — Daniel Schnyder, b. 1961
- freely
- lento
- rhythm & blues feel
- quarter note = 138

'Freyleka' from Klezmer Dances — Arr. Gene Kavadlo

*Written for Imani Winds, made possible through the generous support of The Kimmel Center for the Performing Arts and The Mary Flagler Cary Charitable Trust. Premiered at The Kimmel Center, Philadelphia, PA, October 2008.

MEET THE PERFORMERS

Imani Winds has established itself as more than a wind quintet. Since 1997, the Grammy nominated ensemble has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, genre-blurring collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African, and Latin American traditions.

The group is in the midst of its Legacy Commissioning Project, an ambitious five-year endeavor launching Imani Winds into its second decade of music making. The ensemble is commissioning, premiering, and touring ten new works for woodwind quintet written by established and emerging composers of various musical backgrounds. The select composers originate from different points of the globe bringing experience in classical music, jazz, Middle Eastern, Latin, and harder to define sounds. The Legacy Project launched in 2008 with world premieres by Alvin Singleton and Roberto Sierra. The following season, Jason Moran's Cane premiered at the Kimmel Center for the Arts in Philadelphia, followed by performances at Carnegie Hall's Zankel Hall and Merkin Concert Hall. In 2009–10, the group collaborates with Stefon Harris, premiering and touring his "Anatomy of a Box" (A Sonic Painting in Wood, Metal and Wind). The work premiered at the University of Iowa in September, with performances following at Penn State University, Cal Poly Arts, and San Francisco Performances.

The wide range of programs offered by Imani Winds demonstrates its mission to expand the wind quintet repertoire and diversify sources of new music. From Mendelssohn, Jean Françaix, György Ligeti, and Luciano Berio; to Astor Piazzolla, Elliott Carter and John Harbison; to the unexpected ranks of Paquito D'Rivera, and Wayne Shorter. Imani Winds actively seek to engage new music and new voices into the modern classical idiom. Imani members Valerie Coleman and Jeff Scott both regularly contribute compositions and arrangements to the ensemble's expanding repertoire, bringing new sounds and textures to the traditional instrumentation.

Imani Winds performed the world premiere of Terra Incognita, the first-ever commission for classical artists by jazz composer, performer, and legend Wayne Shorter. In recent seasons, Imani Winds has performed extensively with Shorter, including a summer European tour of jazz festivals in Vienne (France), Lubeck (Germany), Kongsberg (Norway), Copenhagen (Denmark), Limerick (Ireland), and the North Sea Jazz Festival (Netherlands), as well as in North America at venues such as Carnegie Hall and Walt Disney Concert Hall.

Through commissions and performance the quintet regularly collaborates with other artists. *Josephine Baker: A Life of Le Jazz Hot!* a collaboration with chanteuse René Marie and choreographer Christopher Huggins, has been performed in New York, San Francisco, and Los Angeles, among other cities, to great acclaim. The ensemble has shared the stage with Yo-Yo Ma for a rousing performance of Jeff Scott's arrangement of Piazzolla's Libertango, and collaborated with bassist/trombonist Chris Brubeck of the famed Brubeck family for a performance and recording of music written especially for wind quintet and jazz quartet (released by Koch in 2008). The group's Chamber Music Society of Lincoln Center residency culminated in a recital in New York's Alice Tully Hall with renowned clarinetist/saxophonist/composer Paquito D'Rivera. The ensemble has also worked with luminaries such as bandoneonist Daniel Binelli, saxophonist Steve Coleman, clarinetist David Shifrin, and pianists Gilbert Kalish and Shai Wosner. Future collaborations include Stefon Harris and David Krakauer.

Imani Winds' extensive touring schedule has brought them to the Herbst Theater for San Francisco Performances, Seattle's Meany Hall, University of Illinois's Krannert Center for the Performing Arts, Ensemble Music Society of Indianapolis, La Jolla Music Society, and the Virginia Arts Festival. Additionally, they have performed at Atlanta's National Black Arts Festival, Carnegie Hall's Weill Recital Hall, Chicago Symphony Musicians Residency Program, the Ravinia Festival, the Kennedy Center, and the Philadelphia Chamber Music Society.

Imani Winds enjoy frequent national exposure in all forms of media, including two features on NPR's *All Things Considered,* appearances on APM's Saint Paul Sunday, NPR's *Performance Today,* and *News and Notes with Ed Gordon,* the *Bob Edwards Show* on XM Satellite Radio, BBC *The World,* as well as frequent coverage in major music magazines and newspapers.

Their excellence and influences have been recognized with numerous awards including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, as well as the CMA/WQXR Award for its debut and self-released CD *Umoja.* At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble, in recognition of their tremendous musical abilities and innovative programming.

Imani Winds have four releases on Koch International Classics, including the 2006 Grammy-Award nominated recording entitled *The Classical Underground.* Imani Winds most recent release, *This Christmas,* found it's way onto many holiday "best of" lists upon its release in 2008.

Valerie Coleman, *flute*
A native of Louisville, Kentucky, Valerie Coleman began her music studies at the age of eleven and by the age of fourteen, had written three symphonies and won several local and state competitions. Valerie is not only the founder of Imani Winds, but is a resident composer of the ensemble, giving Imani Winds their signature piece "Umoja, "which is listed as one of the "Top 101 Great American Works" by Chamber Music America. In addition to her significant contributions to wind quintet literature, Valerie has a works list for various winds, brass, strings and full orchestra published by International Opus and in the near future, Theodore Presser.

Prior to her solo debut at Carnegie Hall, Valerie was the understudy for flutist Eugenia Zukerman at Lincoln Center, featured soloist in the Mannes 2000 Bach Festival, two-time laureate of the Young Artist Competition at Boston University, recipient of the Aspen Music Festival Wombwell Kentucky Award, and was the inaugural recipient of the Michelle E. Sahm Memorial Award at the Tanglewood Festival. Recently, she appeared as guest artist at the Chenango Music Festival, teaching artist for Chamber Music Society of Lincoln Center, was recipient of Meet the Composer's Edward and Sally Van Lier Memorial Award, and was showcased on the New York classical radio station WQXR. Most Recently, she is a recipient of the Multi-Arts Production Fund—a grant given to "support innovative new works in all disciplines and traditions of performing arts."

Valerie has a double bachelor's degree in theory/composition and flute performance from Boston University and a master's degree in flute performance from the Mannes College of Music. She studied flute with Julius Baker, Alan Weiss, and Mark Sparks; composition with Martin Amlin and Randall Woolf; and has served on the faculty of The Juilliard School's Music Advancement Program and Interschool Orchestras of New York. Currently, she is on the advisory panel of the National Flute Association.

Toyin Spellman-Diaz, *oboe*
Toyin Spellman-Diaz has developed a reputation as a world-class oboist. As an orchestral musician, she has performed in the New York Philharmonic, Chicago Symphony, Chicago Civic Orchestra, Milwaukee Symphony, Brooklyn Philharmonic, and Orchestra of St. Lukes, and has worked with such conductors as Kurt Masur, Daniel Barenboim, Pierre Boulez, Christoph Eschenbach, and Mstislav Rostropovitch. As an educator, she has written two music-telling performance pieces for Imani Winds, a performance practice that incorporates music into the telling of a story by using the instruments as props and as integral parts of the story-telling process. Ms. Spellman-Diaz was acclaimed as a "standout oboist with smooth, controlled tone and excellent technique" in the *Washington Post* when she performed the Goosens Oboe Concerto at the Kennedy Center. She has also performed concerti with Chicago Civic Orchestra, Manhattan Virtuosi, and the Antara Ensemble. She attended the Oberlin Conservatory where she achieved her bachelor of music degree, and received her master's and professional studies degrees from the Manhattan School of Music. Ms. Spellman-Diaz has studied with Joe Robinson, James Caldwell, Joe Turner, and Alex Klein. She is currently on faculty of the Manhattan School of Music, Precollege Division.

Mariam Adam, *clarinet*

Mariam Adam, a native of Monterey, California. She is an internationally distinguished soloist and chamber musician. As one of the last students of legendary clarinetist Rosario Mazzeo she developed a colorful career on the west coast soloing with the Sacramento Symphony, Monterey County Symphony amongst others while still an undergraduate. Ms. Adam appeared as soloist with the Eastman Music Summer Festival, toured with Monterey Jazz Festival jazz ensembles (sometimes as the drummer) in Japan and North America, and received such awards such as the Hans Wildau Young Musicians Award, Sacramento Concerto Competition Winner, AFS Scholar, and Bank of America Artists Scholar before moving to the east coast for graduate studies at the Manhattan School of Music. She has since performed with Chamber Music Lincoln Center, Prussia Cove Festival in England, 92nd St. Y, Rockport Music Festival, Chenango Music Festival, Carmel Bach Festival, La Jolla Music Festival, Skaneateles Festival, Chamber Music Northwest as well as collaborations with such artists as Paquito D'Rivera and David Shifrin.

As a founding member of the internationally acclaimed, TransAtlantic Ensemble (Clar, Vn, Pno) she has performed in Europe and the U.S., performing a wide range of music including that of Imani Winds' Jeff Scott and Valerie Coleman. As a soloist she has been invited to give recitals in Spain, Switzerland, and London, and she continues to collaborate with several international pianists celebrating music from different regions of the world.

Jeff Scott, *horn*

A native of Queens, New York, Jeff Scott started the horn at age 14, receiving an anonymous gift scholarship to go to the Brooklyn College Preparatory Division. An even greater gift came from his first teacher, Carolyn Clark, who taught the young Mr. Scott for free during his high school years, giving him the opportunity to study music when resources were not available. He received his bachelor's degree from Manhattan School of Music (studying with David Jolley), and master's degree from SUNY at Stony Brook (studying with William Purvis). During those years Mr. Scott studied with Jerome Ashby, David Jolley, Scott Brubaker, and William Purvis. He later continued his horn studies with Scott Brubaker and the late Jerome Ashby.

Mr. Scott's performance credits are many and varied. They include *The Lion King* orchestra on Broadway 1997–2005, and the 1994 revival of *Showboat* 1994–1997. He has been a member of the Alvin Ailey and Dance Theater of Harlem orchestras since 1995 and has performed numerous times under the direction of Wynton Marsalis and Arturo O'Farrill with the Lincoln Center Jazz and Afro-Latin Jazz orchestras.

Mr. Scott has also experienced good fortune as a studio musician. He can be heard on movie soundtracks scored by Terrence Blanchard, Tan Dun and on commercial recordings with notable artists such as Chico O'Farill, Robin Eubanks, Freddy Cole and Jimmy Heath, among others. Additionally, he has toured with artists such as Barbra Streisand and the late Luther Vandross.

Mr. Scott's arranging and composing credits are many, and include scoring the off-Broadway production of *Becoming Something, The Canada Lee Story*, the staged production of *Josephine Baker: A Life of Le Jazz Hot!* and many arrangements and original works for solo winds, wind and brass quintet, horn quartet, and jazz ensembles. Mr. Scott's works are published by International Opus and Trevco Music.

Mr. Scott has been on the horn faculty of the music department at Montclair State University (New Jersey) since 2002.

Monica Ellis, *bassoon*

Bassoonist Monica Ellis, a native of Pittsburgh, Pennsylvania, discovered the joy of making music at the age of four. Encouraged by her father, the late jazz saxophonist Clarence Oden, she began playing the clarinet, saxophone, and later the piano. After being introduced to the bassoon in middle school, she studied with Mark Pancerev of the Pittsburgh Symphony throughout high school. Ms. Ellis went on to receive her bachelor of music degree from Oberlin College Conservatory of Music, studying with George Sakakeeny. While at Oberlin she participated as both an instructor and performer in the Panama Project; a month long camp for young Panamanian students. She then received her master of music degree from The Juilliard School and also attended Manhattan School of Music in the Orchestral Performance Program, studying with Frank Morelli at both institutions.

Residing in Harlem, Ms. Ellis is an active New York freelancer, having performed with the Chamber Music Society of Lincoln Center, Absolute Ensemble, Lincoln Center Jazz Orchestra, American Symphony Orchestra and the Alvin Ailey Dance Theatre, just to name a few.

Also a passionate teacher, Ms. Ellis has served on the faculties of the Mannes College of Music Preparatory Division, Brooklyn College School of Music, and The Juilliard School's Music Advancement Program. She is also a well renowned clinician, and has given master classes and solo recital performances across the country.

Recordings: Koch International Classics

Imani Winds website:
Imaniwinds.com

Imani Winds is represented by:
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School of Music

presents

Erica Peterson
Flute

in Junior Recital

Student of April Clayton

Assisted by
Diane Bastian, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
13 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E Major, BWV 1035 — Johann Sebastian Bach, 1685–1750

- Adagio ma non tanto
- Allegro
- Siciliano
- Allegro assai

Sonatine — Pierre Sancan, 1916–2008

Intermission

Serenade, op. 35 — Howard Hanson, 1896–1981

Sonatina — Eldin Burton, 1913–1979

- Allegretto grazioso
- Andantino sognando
- Allegro giocoso

This musical event is the one hundred-eleventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Denise Holbrook
Violin

in Junior Recital

Student of LeeAnn Morgan

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
13 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Golliwog's Cake-Walk — Claude Debussy, 1862–1918
Arr. by Jascha Heifetz

Suite Populaire Espagnole — Manuel de Falla, 1876–1946
- El Pano Muruno
- Nana
- Cancion
- Polo
- Asturiana
- Jota

Sonata in E Minor, K. 304 — Wolfgang Amadeus Mozart, 1756–1791
- Allegro
- Tempo di Minuetto

Intermission

Concerto in E Minor, op. 64 — Felix Mendelssohn, 1809–1847
- Andante
- Allegro molto vivace

This musical event is the one hundred thirty-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Women's Chorus

Jean S. Applonie, *conductor*

Monica Hymas, *graduate assistant*
Aurelia Andrews, *accompanist*

7:30 p.m.
13 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Contemporary Latin Settings

Jubilate deo — Sandra Milliken, b. 1961

Jubilate Deo, omnis terra;	Sing joyfully to God, all the earth;
Servite Domino in laetitia.	Serve the Lord with gladness.
Introite in conspectus ejus in exultatione.	Enter into his presence with great joy.

Jennifer Manwaring, *conga*

Ubi caritas — Ola Gjielo, b. 1978

Ubi caritas et amor, Deus ibi est.	Where there is charity and love, God is there.
Congregavit nos in unum Christi amor.	The love of Christ has gathered us together.
Exultemus et in ipso jucundemur.	Let us rejoice and be glad in it.
Timeamus et amemus Deum vivum.	Let us revere and love the living God.
Et ex corde diligamus nos sincero.	And from a sincere heart, let us love one another.

Diverse Duets

All Things Bright and Beautiful — Philip Silvey, b. 1965

Nò, di voi non vo' firdarmi — Georg Friedrich Handel, 1685–1759

No, I don't want to trust you,
Blind love, Cruel beauty!
You lie and flatter Deity too much.

Dôme épais — Léo Delibes
1836–1891

Underneath the dense dome where the white jasmine reunites with the roses,
The flowering bank, laughing, in the fresh morning, calls us together.
Ah! Let us glide with the ever-flowing current in the shimmering waves.
Before we know it, we'll be at the spot where the birds are singing.
Shady dome, white jasmine, is calling us together!
Underneath the shady dome, beneath the white jasmine–ah!
Let's go down together!

—translation by Cara S. Tasher

Gartan Mother's Lullaby — Irish folk song
Arr. Neil Ginsberg

Sea and Sky

Clear Water — Robert I. Hugh

Cool water, clear water,
River flows down to the sea.

I must go down to the seas again,
to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song
and the white sail's shaking.
And a gray mist on the sea's face,
and a gray dawn breaking.

I must go down to the seas again,
for the call of the running tide
Is a wild call and a clear call
that may not be denied;
And all I ask is a windy day
With the white clouds flying,
And the flung spray and the blown sea,
And the seagulls crying.

—from "Sea Fever" by John Masefield

Darkness settles on the roofs and walls
But the sea, the sea in darkness calls;
The little waves, with their soft, white hands,
Efface the footprints in the sands
And the tide rises, the tide falls.

—from "The Tide Rises, The Tide Falls" by
Henry W. Longfellow

How Sweet the Moonlight Sleeps

Robert Young
b. 1923

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubim;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

—from *The Merchant of Venice*
by William Shakespeare

High Flight

Karen Linford Robinson
b. 1967

Oh! I have slipped the surly bonds of earth
And danced the skies on laughter-silvered wings;
Sunward I've climbed, and joined the tumbling mirth
Of sun-split clouds – and done a hundred things
You have not dreamed of – wheeled and soared and swung
High in the sunlit silence. Hov'ring there
I've chased the shouting wind along, and flung
My eager craft through footless halls of air.

Up, up the long delirious, burning blue,
I've topped the windswept heights with easy grace
Where never lark, or even eagle flew –
And, while with silent lifting mind I've trod
The high untresspassed sanctity of space,
Put out my hand and touched the face of God.

—John Gillespie Magee

INTERMISSION

Longing for Home

Sweet Beulah Land — Squire Parsons
Arr. Jean S. Applonie

Jesus, Lover of My Soul — Joseph P. Holbrook
Arr. Jean S. Applonie

Just over in the Gloryland — Emmett S. Dean
Arr. Marsha Genensky
Johanna Maria Rose

Michael Hinckley, *guitar*
Robby Sorensen, *mandolin*

Upon the Rock

My God Is a Rock — African-American spiritual
Arr. Daniel Kallman

Matt Green, *double bass*

Elijah Rock — African-American spiritual
Arr. Clifton Noble Jr.

Soprano I

Rachael Andersen
Brooke Bagley
Rachael Bashaw
Rachel Brown
Diondra Darcey
Emilie Gardner
Lexie Halgren
Claire Haynie
Kim Holm
Allissa Huffaker
Sarah Kellar
Kylie Kofoed
Annelies Lang
Katy Marlette
Amber Martin
Jenny Mckay
Meriah Moffat
Lindsay Nash
Sara Parkinson
Laura Phipps
Lisa Rowley
Jeannine Skinner
Camille Smith
Larisa Spurlock
Rachel Spencer
Alexandra Tanner
Kristen Todd
Ann vomLehn
Camilla Whitney
Britttany Williams
Amberly York

Soprano II

Robyn Abrahamson
Christy Allen
Tracy Allen
Sara Andersen
Emily Anderson
Jessica Arnold
Nalani Artinger
Caitlin Bagley
Caitlin Beer
Marianne Bement
Carli Betteridge
Rylee Carling
Emily Chambers
Melinda Cummings
Kiersten Favero
Katherine Gee
Lisa Hansen
Lisa Harris
Christina Hart
Laurie Hite
Hannah Horspool
Kaylie King
Miranda King
Kerri Lawlor
Rachel Lindsey
Jennfier Manwaring
AnnaLee McClain
Katie McGregor
Josalyn Mecham
Jenna Morgan
Ryceejo Nordstrom
Elena Oliver
Tara Owens
Christiana Pinborugh
Laura Potter
Jayne Preciado
Julie Rasmussen
Rachel Savage
Amanda Seeley
Rachel Sonderegger
Kristen Stoddard
Jade Thrasher
Kayla Trost
Laura Turner
Lindsey Watts
Heather Wilcox
Hayley Wright

Alto I

Morgan Alston
Kathryn Anderson
Teri Ann Bennett
Ceri Benson
Lindsey Blaser
Brianna Bott
Erika Brown
Missie Burns
Mallory Carling
Anna Daines
Brigitte-Anne Dean
Brittany Fisher
Grace Fuller
Giselle Gimenez
Heather Hamilton
Charlotte Haynie
Hilary Heideman
Han-Nah Jang
Lauren Johns
Chelsea Johnson
Candace Judd
PoTim Kwun
Maren Marcy
Laura Mauss
Holliann McDougal
Quincey McGuire
Christine Messick
Lauren Nelson
Kalidawn Nickle
Amanda Nordhagen
Laura Nordstrom
Ilarene Olausson
Melinda Pace
Cheryl Quist
Bethany Richards
Heidi Robinson
Samantha Robinson
Neisah Satterfield
Amy Sawaya
Jenica Sedgwick
Meagan Shumway
Chelsea Shurilla
Cheryl Utrera
Rebecca Walther
Marguerite Ward
Elisabeth Weagel
Carolyn Weed
Richelle Wilson
Elisabeth Zuniga

Alto II

Aimoku Higa
Cebre Allen
Rebecca Allen
Halie Augustus
Stephanie Bagley
Andrea Bateman
Melissa Borland
Megan Butler
Mackenzie Chiles
Celia Christensen
Hailee Christensen
Ana-Lisa Clark
Sarah Cross
Emily Culp
Ashley Day
Jessica Daye
Rachel Dilts
Cara Duchene
Amberlee Hansen
Brittany Hobbs
Jennifer Hurst
Katherine Johnson
Michelle Johnson
Collette Joost
Kaylee Kimzey
Andrea Larsen
Elise Leavitt
Sara Lecheminant
Taylor Lockwood
Alana MacLachlan
Lianna Manibog
Lara Mann
Kindal McGill
Danielle Messina
Sarah Messina
Haley Palfreyman
Natalie Paukstys
Tessa Peterson
Christy Ripa
Breanne Roper
Arianne Sam
Natalie Savage
Josephine Scere
Katie Shaw
Kendra Sherman
Sabrina Smith
Zhenya Tyltina
Anna Wagner
Natasha Watts
Lindsay Weaver
Samantha Womack
Melinda Woomer

Women's Chorus Staff

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Emilie Gardner, *vice president*

Maggie Ward, *treasurer*

Aimoku Higa, *actvities*

Hillary Heideman, *devotionals*

Laura Turner, *devotionals*

Dia Darcey, *historian*

Natalie Paukstys, *publicity*

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Jade Thrasher, *soprano II section leader*

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Ana-Lisa Clark, *alto II section leader*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Scott Holden, *piano*

7:30 p.m.
13 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Sonata (1939–41) — Aaron Copland, 1900–1990

- Molto moderato
- Vivace
- Andante sostenuto

The sonata will be performed along with period photographs from the Depression era. Many of these photos were taken by Copland's friends and help document some of the cultural, social and economic atmosphere that inspired this work. Many thanks to art history Professor James Swenson, who was essential in selecting these historical images and preparing an historical note.

Entrada (1998) — Stephen Scott, b. 1944

Nicole Bullock, Eric Callison, Britny Clark, Scott Holden, Igor Marques, Rebekah Lau, Amanda Nash, Emily Sain, Christie Sowby, and Rob Sowby

INTERMISSION

Carnaval (1834–35)

Robert Schumann
1810–1856

Préambule
Pierrot
Arlequin
Valse noble
Eusebius
Florestan
Coquette
Réplique
Sphinxes
Valse*
Papillons
A.S.C.H. - S.C.H.A: Lettres Dansantes
Chiarina
Chopin
Estrella
Reconnaissance
Valse*
Pantalon et Colombine
Valse allemande
Paganini
Valse allemande
Aveu
Promenade
Pause
Marche des "Davidsbündler" contre les Philistins

*These movements were left out of the original edition.

Following his studies in Europe, Aaron Copland, like many young American artists, became profoundly influenced by Alfred Stieglitz. A force as much as photographer or gallery owner, Stieglitz encouraged those in his orbit (including painters, musicians, writers, photographers, and poets) to use art to push boundaries and to explore what it meant to be a modern artist and an American. Moreover, art was to be a reflection of one's self and one's times. Many of these ideas are clearly present in Copland's mature works. Piano Sonata (1941) was written in an era of change and turmoil. By the time of its completion war was raging in Europe and the effects of the Great Depression were still present at home. Although abstract, this work is a product of its age. In tonight's performance it is also a reflection of a particular moment in time that resonates more profoundly today than at any other moment since it was first performed.

Among of the photographers presented in this visual soundtrack are Alfred Stieglitz, Dorothea Lange, Andreas Feininger, Russell Lee, Walker Evans, Lewis Hine, Arthur Rothstein, Walter Rosenblum, Edward Steichen, Weegee, Bernice Abbott, Ruth Orkin, Morris Engel, Lissette Model, Helen Levitt, Marin Post-Wolcott, and numerous others.

—James R. Swensen

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BRIGHAM YOUNG UNIVERSITY
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School of Music

presents

Laura Phipps
Piano

in Sophomore Recital

Student of Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
16 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quaderno Musicale di Annalibera — Luigi Dallapiccola 1904–1975

- Simbolo
- Accenti
- Contrapunctus primus
- Linee
- Contrapunctus secundus
- Fregi
- Andantino amoroso e contrapunctus tertius
- Ritmi
- Colore
- Ombre
- Quartina

Quaderno Musicale di Annalibera ("Annalibera's Musical Notebook") is a twelve-tone piece written by Luigi Dallapiccola for his 8 year old daughter. Set in 11 movements, this work explores different permutations that can be derived from an original row. In a row, all 12 pitches within an octave are treated equally, and the main row of this piece is introduced in the first movement as A# B D# F# G# D C# F G C A E. Throughout the piece this row is manipulated through transposition (meaning that it starts on a different pitch but moves in the same intervals; for example, everything is moved down a step), inversion (for example, instead of the A# moving up a half step to B, it will move down a half step to A), or retrograde (where the row is reversed; for example, the row would start on E instead of A# and move backwards).

Dallapiccola uses other compositional techniques that make each movement have its own character. For example, the first movement quotes the "Bach motive," where four chromatic notes are used to spell Bach's name. This adds an ironic twist to this very contemporary piece. A double canon is used in the 3rd movement, a canon in contrary motion in the 5th, and a crab canon (with the canon moving forward and in reverse simultaneously) in the 7th movement. The 4th movement sounds like a love note to the composer's daughter. As a whole, this work demonstrates Dallapiccola's ability to combine contemporary techniques with Italian lyricism to create a piece that can be both harsh and heavenly.

Italian Concerto
Allegro
Andante
Presto

Johann Sebastian Bach
1685–1750

Prelude op. 23, no. 10

Sergei Rachmaninoff
1873–1943

Sonata in E-flat Major, op. 31, no. 3
Allegro
Scherzo: Allegretto vivace
Menuetto: Moderato e grazioso
Presto con fuoco

Ludwig van Beethoven
1770–1827

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Evening of Concertos

BYU Philharmonic
Kory Katseanes, *conductor*

7:30 p.m.
16 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

"Tutte le feste al tempio", from *Rigoletto* — Giuseppe Verdi, 1813–1901

Amy Owens, *soprano*
Shea Owens, *tenor*

Concerto for Tuba and Orchestra — Bruce Broughton, b. 1945
Allegro moderato

Brendan McQuay, *tuba*

Concerto for Cello and Orchestra in E Minor, op. 85 — Sir Edward Elgar, 1857–1934
Adagio—Moderato
Lento—Allegro molto

Ashley Fillmore, *cello*

Concerto No. 3 for Piano and Orchestra in C Major, op. 26 — Sergei Prokofiev, 1891–1953
Andante—Allegro

Christine Messick, *piano*

INTERMISSION

Concerto for Oboe and Orchestra — Eugene Goosens, 1893–1962

Natasha Wallin, *oboe*

Concerto for Violin and Orchestra in D Major, op. 35 — Erich Wolfgang Korngold, 1897–1957

Moderato nobile

Cari Sue Green, *violin*

Concerto for Piano and Orchestra, op. 38 — Samuel Barber, 1910–1981

Allegro molto

Jackie Bodily, *piano*

BYU Philharmonic

Kory Katseanes, *conductor*

Violin I
Allison Smith
Cari Sue Green
Ashley Kunz
Emily Orton
Aubrey Smith
Sini-Tuulia Sohkanen
Melissa Combe
Jessica Ragsdale
Bonnie Frazier
Mary Julia Wilson
Kaitlin Rackham
Stephanie Nielsen
Sarita Powell
Jessica Jenson
Jared Starr
Mindy Palmer
Sharlee Olson
Megan Schramm

Violin II
Caitlin MacKay
Annie Sandholtz
Tim McClure
Haylie Howard
Rachel Ostler
Lauren Moffitt
Kathryn Hawker
McKay Harline
Mayu Greenhalgh
Sophie Wilson
Denise Holbrook
Brittany Williams
Josie Nielson
Mariel Contreras
Elyse Hudson
Melanie Hogg

Viola
Andrew Snow
Blake Allen
Noelle Rader
Carrie Castleton
Sam Powell
Courtney Chapman
Angela Miller
Melissa Hakes
Allie Bennett
Devan Bartholomew
Annisija Wallin
Sarah McQueen
Emily Chambers
Michelle Susong

Cello
Ashley Fillmore
Natachia Li
Stacy Steinhorst
Seth Castleton
Quinn Boyack
Rachel Clawson
Joseph Woodward
Jordan Nichols
Robert Willes
Marilyn McCall
Alexis Thompson
Tom Powell
Dallin Peacock
Karlee Smith

Bass
Kevin Swan
Chad Bacon
Matt Green
Robert Qualls
Darren Cueva
Aaron McMurray
Colin Hatch

Harp
Marielle Smith

Flute
Danielle Priest
Katherine English
Rachel Woodfield

Piccolo
Amber Packard

Oboe
Briana Wright
Kirsten Madsen

English Horn
Natasha Wallin

Clarinet
Daniel Bailey
Hannah Bates

Bass Clarinet
Russell Balli

Bassoon
Katie Nibley
Jessi Judd

Contrabassoon
Tairsa Brown

Horn
Kenji Hood
Jared Miles, asst.
Kara Chandler
Anna Lenhart
William Loveless
Zach Van Houten
Benjamin Gooch

Trumpet
Joe Nibley
Spencer Wallin
Jamie Teot
Josh Coffey

Trombone
Lyman McBride
Dustin Grady

Bass Trombone
Preston Judd

Tuba
Matthew McDowell

Percussion
Jenne Murphy
Gavin Ryan
Nathan Haines
Jordan Rose
Dave Hernandez

This musical event is the 146th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Stephen Pace
Baritone

in Senior Recital

Student of Darrell Babidge

Assisted by
Eric Callison, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
17 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Bois épais, from *Amadis de Gaule* — Jean-Baptiste Lully 1632–1687

Le dromadaire
La chèvre du Thibet
La sauterelle
Le dauphin
L'écrevisse
La carpe
— Francis Poulenc 1899–1963

Plaisir d 'Amour — Jean Paul Égide Martini 1632–1687

Choisir! et pourquoi?...A quoi bon l'économie, from *Manon* — Jules Massenet 1842–1912

Sapphische Ode
Wie Melodien zieht es mir
— Johannes Brahms 1833–1897

Jagdlied — Felix Mendelssohn 1809–1847

Papageno's Suicide Aria, from *Die Zauberflöte* — Wolfgang Amadeus Mozart 1756–1791

INTERMISSION

Silent Noon	Ralph Vaughan Williams 1872–1958
Little Horses Long Time Ago I Bought Me a Cat	Aaron Copland 1900–1990
Deh, vieni alla finestra, from *Don Giovanni*	Wolfgang Amadeaus Mozart
Look, through the port, from *Billy Budd*	Benjamin Britten 1913–1976
Lord, God of Abraham, from *Elijah*	Felix Mendelssohn
Stars, from *Les Misérables*	Claude-Michel Schönberg b. 1944

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mandy Lynn Merriman
Saxophone

in Senior Recital

Student of Ray Smith

Assisted by
Jackie Bodily, *piano*
Chris Koelzer, *harpsichord*
Karlee Smith, *cello*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
17 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Major — Giovanni Platti, 1690–1763, Arr. by Eugene Rousseau

- Grave
- Allegro
- Adagio
- Allegro Molto

Chris Koelzer, *harpsichord*
Karlee Smith, *cello*

Sonate pour Saxophone Soprano et Piano — Jindrich Feld, 1925–2007

- Molto Moderato
- Scherzo
- Finale

Jackie Bodily, *piano*

Sonata for E-flat Alto Saxophone and Piano — Paul Creston, 1906–1985

- With Vigor
- With Tranquility
- With Gaiety

Jackie Bodily, *piano*

This musical event is the one hundred-fifteenth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mike McClellan
Media Music

in Recital

Assisted by
Jay Tibbits, *drums*
Dave Lemke, *bass*
Trevor Matthews, *viola and vocals*
Jason Sanders, *percussion*
Stephen Newman, *guitar*
Matt Mehr, *drums*
Chris Wilson, *bass*
Eric Smith, *didgeridoo*
Emily Golightly, *vocals*

In Partial Fulfillment of the Requirements
for the Bachelor of Music Degree in Media Music Studies

8:30 p.m.
17 March 2009
Maeser Auditorium

PROGRAM

Magic Hour

On a Roll

Emily Golightly, *lead vocal*

More Cliches — Trevor Matthews and Mike McClellan

Trevor Matthews, *viola and vocals*
Jason Sanders, *percussion*

Beautiful Soul

Trevor Matthews, *viola and vocals*

You Think You're So Smart — Trevor Matthews and Mike McClellan

Trevor Matthews, *viola and vocals*
Jason Sanders, *percussion*

Good Day - Record Clone * — Luce

Indigenous Fist * — The Question

Matt Mehr, *drums*
Stephen Newman, *guitar*
Chris Wilson, *bass*
Eric Smith, *didgeridoo*

Horse Crazy II - Film Excerpt *

Kiki's Delivery Service - Film Excerpt *

Side-Effects

Broken Wing

Stephen Newman, *guitar*

Newport

A Voice Still Ringing

All songs written by Mike McClellan, unless indicated

* Pre-recorded Media, required demonstration of coursework for this recital.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

James Duncan
Tenor

in Senior Recital

Student of J. Arden Hopkin

Assisted by

Eric Callison, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
18 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Il primo omicidio — Alessandro Scarlatti 1660–1720

Recit: Figli cessin le gare
Aria: Piu dei doni il cor devoto
Recit: Figli miseri figli
Aria: Mi balena ancor sul ciglio

Dies Bildnis ist bezaubernd schön, from *Der Zauberflöte* — Wolfgang Amadeus Mozart 1825–1899

Zueignung, op. 10, no. 1
Die Frauen sind oft fromm und still, op. 21, no. 5
Cäcilie, op 27, no. 2
— Richard Strauss 1864–1949

Als flotter Geist..., from *Der Zigeunerbaron* — Johann Strauss, Jr. 1825–1899

Nuit d'Espagne — Jules Massenet 1842–1912

Oh! quand je dors — Franz Liszt 1811–1886

Si tu veux, Mignonne — Jules Massenet

Ah! lève-toi soleil, from *Roméo et Juliette* — Charles Gounod 1818–1893

Love's Philosophy — Roger Quilter 1877–1953

Take, O Take Those Lips Away — Peter Warlock 1894–1930

Money, O! — Michael Head 1900–1976

A Wandering Minstrel I, from *The Mikado* — Arthur Sullivan 1842–1900

This musical event is the one hundred twenty-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Briana McCurdy
Media Music

in Recital

Assisted by
Aaron McMurray, *bass*
Daniel Carson, *guitar*
Jordan Rose, *percussion*
Danny Gray, *piano*
Jeff Cundiff, *sound*

In Partial Fulfillment of the Requirements
for the Bachelor of Music Degree in Media Music Studies

8:30 p.m.
18 March 2010
Maeser Auditorium

PROGRAM

Under a Spell
Crazy 'Bout You
King and Queen
Beautiful

Hopes and Dreams*

Lycrics by Matt Nelson

Eet*
Regina Spektor (Clone Project)

Pretty Face
Love Him Anyway
Surrending

Perfect Valentine
My Angel
On My Own
Daddy's Little Girl

Time to Say Goodbye — Francesco Sartori

Erik Agle

All songs written by Briana McCurdy, unless indicated

*Pre-recorded Media, required demonstration of coursework for this recital.

This musical event is the one hundred sixty-nineth performance sponsored by the BYU School of Music for the 2009-2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Elisabeth Zuniga
Piano

in Senior Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
18 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Contrapunctus IV, from Art of the Fugue — Johann Sebastian Bach 1685–1750

Sonata in A Minor, D. 784 — Franz Schubert 1797–1828
- Allegro guisto
- Andante
- Allegro vivace

Sonata No. 2 in B Flat Minor — Sergei Rachmaninov 1873–1943
- Allegro agitato
- Non allegro
- Allegro molto

Concert Arabesques on Motifs by Johann Strauss — Adolph Schulz-Evler 1852–1905

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Marielle West
Soprano

in Senior Recital

Student of J. Arden Hopkin

Assisted by
Jackie Bodily, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
18 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Chacun le sait, from *La Fille du Regiment* — Gaetano Donizetti 1797–1848

Weichet nur, betrübte Schatten — Johann Sebastian Bach 1685–1750
- Recit: Die weh wird wieder neu
- Aria: Phöbus eilt mit schnellen Pferden

Oh! Had I Jubal's Lyre, from *Joshua* — George Frideric Handel 1685–1759

Selections from *Brautlieder* — Peter Cornelius 1809–1847
- Ein Myrtenreis
- Erwachen
- Erfüllung

Im Saltzkammergut, from *Im Weissen Rössl* — Ralph Benatzky 1884–1957

Oh! quand je dors	Franz Liszt 1811–1886
Les Colombes	Manuel de Falla
Seguidilla	1786–1946
Soneto a Córdoba	
De los álamos vengo, madre	Joaquín Rodrigo 1901–1999

Central Park at Dusk	John Duke
There Will be Stars	1899–1984
Christmas at the Cloisters	John Corigliano b. 1938

Saper vorreste, from *Un ballo in Maschera*	Giuseppe Verdi
Il Poveretto	1813–1901
La Zingara	

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ted Reedy
Tenor

in Graduate Recital

Student of Darrell Babidge

Assisted by
Chris Koelzer, *piano*

Required for the Master of Music Degree
with an Emphasis in Performance

3:00 p.m.
19 March 2010
Auditorium
Museum of Art

PROGRAM

Dichterliebe — Robert Schumann, 1810–1856

I. Im wunderschönen Monat Mai
II. Aus meinen Tränen spriesen
III. Die Rose, die Lilie, die Taube
IV. Wenn ich in deine Augen seh'
V. Ich will meine Seele tauchen
VI. Im Rhein, Im heiligen Strome
VII. Ich grolle nicht
VIII. Und wüssten's die Blumen
IX. Das ist ein Flöten und Geigen
X. Hör' ich das Liedchen klingen
XI. Ein Jüngling liebt ein Mädchen
XII. Am leuchtenden Sommermorgen
XIII. Ich hab' im Traum geweinet
XIV. Allnächtlich im Traume
XV. Aus alten Märchen
XVI. Die alten, bösen Lieder

O del mio dolce ardor — Christoph Willibald von Gluck, 1714–1787

Donna, vorrei morir — Francesco Paolo Tosti, 1846–1916

A Song of Autumn
The Shepherd's Song — Edward Elgar, 1857–1934

Una furtiva lagrima, from *L' elisir d' Amore* — Gaetano Donizetti, 1797–1848

This musical event is the one hundred thirty-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Randall Peck
Piano

in Senior Recital

Student of Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
19 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Toccata in F-sharp Minor, BWV 910 — Johann Sebastian Bach 1685–1750

Sonata No. 7 in B-flat Major, op. 83 — Serge Prokofieff 1891–1953
- Allegro inquieto
- Andante caloroso
- Precipitato

Sonata in F Major, L. 38 — Franz Joseph Haydn 1732–1809
- Moderato
- Adagio
- Presto

Ballade No. 4 in F Minor, op. 52 — Frédéric Chopin 1810–1849

This musical event is the one hundred twenty-ninth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Men's Chorus

Rosalind Hall, *conductor*

Nathan Wright, *assistant conductor*
Adam Frederico and Steven Durtschi, *accompanists*

7:30 p.m.
19–20 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

A Mighty Fortress	Martin Luther Arr. William Heynie
Fight the Good Fight	John Gardner b. 1917

20th Century Settings of Sacred Texts

Psalm 150	John Harper b. 1941
The Lord Is My Good Shepherd	William Mathias 1934–1992
Praise Him!	Michael Cox b. 1948

Love Stories

The Stars Are with the Voyager	Eleanor Daley b. 1955
Lament of a Fisher's Wife	Vijay Singh b. 1966
A Red, Red Rose	James Mulholland b. 1935

Hymns and Spirituals

The Iron Rod	William Clayson Arr. Ronald Staheli
God Loved Us, So He Sent His Son	Alexander Schreiner Arr. Daniel McDavitt
Sing Praise to Him	16th Century melody Arr. J. Harold Moyer
Give Me Jesus	Arr. Daniel McDavitt
Who Is He in Yonder Stall?	Robert Young b. 1923
Witness	Arr. Moses Hogan
Child of God	Arr. Emily Crocker

To End—Three Men's Chorus Favorites

Mi'kmaq Honour Song	Lydia Adams b. 1953
Danny Boy	Irish folk tune Arr. Bob Chilcott
Marry a Woman, Uglier than You	Trinidad calypso Arr. Leonard de Paur

Benjamin Hatch, Bryce Romney, Andrew Ford, Nick Ortega, *soloists*

Men's Chorus Winter 2010

Rosalind Hall, *conductor*

Tenor I

Daniel Anderson
Joseph Anderson
Spencer Anopol
Justin Arnold
Derek Blad
Jordan Booth
Cameron Bridston
Griffin Brown
Justin Call
Derek Clement
Joshua Cox
Neil Ellsworth
Casey Fehlberg
Jason Gabbitas
Ricki Gallacher
Kyle Garvin
Aaron Gerber
Jesse Grigg
Benjamin Groves
Aaron Harrison
Benjamin Hatch
Matthew Hemby
Eric Hopper
Andy Hulet
John Jeppson*
Chieh-Ting Lin
Barret Lybbert
Bryan Martin
Tobias McHardy
Todd McNeill
Dovy Paukstys
Bryan Paul
Brian Pearce
Spencer Pearce
Carlton Reininger
Keaton Robertson
Clinton Rollins
Thomas Rowley
Kyle Shaw
Sam Sonntag
Patrick Turley
Clinton Wadley
Devan Weixler
Dallin West
Sze Yin Wong

Tenor II

Preston Arnold
Jared Bristol
Mark Burtenshaw
Alex Bush
Spencer Calvert
Cory Christensen
Landon Christensen
Kevin Clawson
Cy Credille
Philip Crepeau
Stephen Dugdale
Joseph Farrell
Steven Farrell
Kody Fitzgerald
John Goodman*
Bobby Hale
Kai Hansen
Charles Herris
Jordan Hull
Spencer Kelly
Paul McGrew
Ian McKinley
Tyler Mickelson
Erik Mikkelsen
Phillip Nako
Shaun Nelson
Taylor Nordquist
Nathan Oaks
Anthony Oliver
Michael Olsen
Kevin Perkins
Mckay Perkins
Jake Price
Colton Ragsdale
Tyler Randall
Joel Richardson
David Seay
Austin Sisneros
Jaron Smith
Alex Thompson
Kevin Watson
Joseph Weatherford
Jeff Weeks
Chris Welton
Evan Williams
Carson Wright

Baritone

Jacob Adamson
Ryan Baxter
Isaac Bourgeois*
Ryan Boyce
Ross Coughanour
Robert Crapo
John Ericson
Benjamin Fisher
Kevin Geddes
Austin Gillespie
Nathan Harris
Andrew Hays
Jordan Holmes
Randall Hulet
Ethan Janis
Preston Jenkins
Eric Johnson
Matt Kirkpatrick
Charles Krebs
Jeffrey Larsen
Jordan Malouf
Daniel Manjarrez
Scott Maxwell
Robert McClellan
Andrew Muhlestein
Daniel Newbold
Chris Ortega
Josh Ostler
Brad Packer
Erick Pence
Cody Phillips
Joshua Pluim
Brandon Randall
Jason Richey
Bryce Romney
Steven Schmidt
Daniel Sharp
Cody Smith
Leland Spindler
Corbin Sterling
Stephen Taylor
Daniel Woodbury
Dustin Youngberg

Bass

Trent Anderson
Jordan Barber
Matthew Blakely
Jeffery Blodgett
Jordan Bobo
Daniel Booher
Joshua Brogan
Taylor Call
Alex Carroll
Harrison Collier
Preston Colver
James Dilts
Brandon Doyle
Jonathon Evans
Kevin Firl
Andrew Ford
Adam Frederico
Greg Fuller
Hiram Golze
Alexander Grasley
Joel Griffin
Tristan Jensen
Daniel Johanson
Benjamin Lambson
John Leavitt
Austin Lund
Daniel McIntosh*
James Meldrum
Glen Merrell
David Mizukawa
Taylor Moss
Kyle Nelson
Jace Norton
Nicholas Ortega
Cameron Pluim
Craig Roddin
Zachary Rothey
Paul Schmidt
Jacob Schwab
Andrew Soderquist
Troy Tessem
Jared Weed
Sam Worsham

*percussion

Jake Price, *president*
Justin Lin, *vice president*
Ben Hatch, *activities*
Phillip Nako, *task force*
Clint Wadley, *media squad*
Andrew Ford, *attendance secratary*
Ricki Gallacher, *attendance secratary*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Lori Bikhazi
Soprano

in Senior Recital

Student of Darrell Babidge

Assisted by
Eric Callison, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
20 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ah! Spietato, from Amadigi di Gaula — George Frideric Handel 1685–1759

As I went a roaming — May H. Brahe 1885–1956

The Sky above the Roof — Ralph Waughan Williams
Silent Noon — 1872–1958

Les berceaux — Gabriel Fauré
Notre amour — 1685–1759
Le secret

Intermission

La regatta veneziana — Gioacchino Rossini 1792–1868

Anzoleta avanti la regatta
Anzoleta co passa la regara
Anzoleta dopo la regatta

Verborgenheit — Hugo Wolf 1860–1903

Zueignung — Richard Strauss 1864–1949

Du ring an meinem finger — Robert Schumann 16810–1856

Non so piu cosa son, from *Le Nozze di Figaro* — Wolfgang Amadeus Mozart 1756–1791

This musical event is the one hundred twenty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Heather Zurcher
Media Music

in Recital

Assisted by
Jacob Zurcher, *cello*
Brad Robins, *vocals*
Kate Bailey, *vocals*
Heidi Bishop, *vocals*
Paul McFate, *sound*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

2:00 p.m.
20 March 2010
Maeser Auditorium

PROGRAM

We Fall Down

Hurt - as recorded by Christina Aguilera *
Record Clone

Josephine Scere, *vocals*

Jesus Lover of My Soul

Jacob Zurcher, *cello*

Go Ahead

If You Believe Me

Horse Crazy - film cue *

Before you *

City Lights

Heidi Bishop, *vocals*

Can't Say Goodbye

Medley: The New Al, Doubt, Under the Sun

Brad Robins and Kate Bailey, *vocals*

Magnetic Letters *

Co-written and recorded with
Thomas Powell and Stephen Cope
Produced by Mike McClellan

All songs written by Heather Zurcher, unless indicated.

* Pre-recorded Media, required demonstration of coursework for this recital.

This musical event is the one hundred seventy-one performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Erin McCaughin

Soprano

Student of Lawrence Vincent

Melanie Merrill

Soprano

Student of Ruth Christensen

in Junior Recital

Assisted by
Eric Callison, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

2:30 p.m.
20 March 2010
Auditorium
Museum of Art

PROGRAM

Ideale *	Francesco Paolo Tosti 1846–1916
O del mio dolce ardor *	Cristoph Willibald von Gluck 1801–1835
Bel raggio lusinghier, from *Semiramide* +	Gioacchino Rossini 1792–1868
Nuit d'Espagne *	Jules Massenet 1842–1912
Mandoline *	Gabriel Fauré 1845–1924
Soyez fidèle, from *Le bourgeois gentilhomme* +	Jean-Baptiste Lully 1632–1687
Pierrot +	Claude Debussy 1862–1918
Ai-je reve? +	Jean Sibelius 1865–1957

Silent Noon *	Ralph Vaughan Williams 1872–1958
Evensong *	Liza Lehman 1862–1918
In the Black Dismal Dungeon of Despair +	Henry Purcell 1659–1695
Der Tod und das Mädchen *	Franz Schubert 1797–1828
In der Fremde, from *Liederkreis, op. 39* *	Robert Schumman 1810–1856
Unvergänglichkeit +	Erich Wolfgang Korngold 1897–1957
Nachtlied +	Felix Mendelssohn 1809–1847
Danny Boy *	Old Irish Air
My Ghost +	Gian Carlo Menotti 1911–2007

* Erin McCaughin
+ Melanie Merrill

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- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

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This musical event is the one hundred twenty-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Elizabeth Nelson
Oboe

in Graduate Recital

Student of Geralyn Giovannetti

Assisted by
Jackie Bodily, *harpsichord and piano*
Jessica Judd, *bassoon*
Andrew Snow, *viola*

Required for the Master of Music Degree
with an Emphasis in Performance

3:30 p.m.
20 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Minor, BWV 1020 — Johann Sebastian Bach, 1685–1750
- Allegro
- Adagio
- Allegro

Concerto en un mouvement, op. 45 — Eugène Goosens, 1893–1962

Intermission

Black Anemones — Joseph Schwantner, b. 1943

Two Rhapsodies for Oboe, Viola, and Piano (1905) — Charles Martin Loeffler, 1861–1935
- L'Étang
- La Cornemuse

This musical event is the one hundred twenty-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rachel Sonderegger
Media Music

in Recital

In Partial Fulfillment of the Requirements
for the bachelor of Music Degree in Media Music Studies

3:30 p.m.
20 March 2010
Maeser Auditorium

PROGRAM

Almost Stranger

Replay

Where I Stood *
    Record Clone
    Original by Missy Higgins

Look Up

Beauty Mark

Horse Crazy - film cue *

Holding Hands with Hope

Going Nowhere

Step Outside *

Time to Let You Go

All songs written and performed by Rachel Sonderegger, unless indicated.

* Pre-recorded Media, required demonstration of coursework for this recital.

This musical event is the one hundred seventy-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
Performing Arts Series

presents

CALO FLAMENCO
BALLET DE MARTÍN GAXIOLA

23 March 2010, 7:30 p.m.
de Jong Concert Hall
Harris Fine Arts Center

Calo Flamenco: Ballet De Martín Gaxiola

Martín Gaxiola, *artistic director*
Chris Burton Jácome, *music director*

Company Dancers
Amalia Durán, Bernadette Gaxiola,
Martín Gaxiola, Marielena Jácome, Julia Terrell

Musicians
Chris Burton Jácome, *guitar*
Adrian Goldenthal, *bass*
Kristofer Hill, *percussion*
Jennifer Yael Mayer, *violin*
Olivia Rojas, *vocals*

Stage Manager
Casey Blake

Choreography by Martín Gaxiola
Music composed or arranged by Chris Burton Jácome
Original lyrics written by Chris Burton Jácome

LEVANTO

Por Sentimiento (With feeling) — Calo Flamenco

Me Levanto (I rise up)—Alegrías — A. Durán and B. Gaxiola

Esperanza (Hope)—Bulerías

Penumbra Flamenca—Tarantos
(Dedicated to my sister, Bernadette)
"penumbra" = outer and lighter part of the shadow created by an eclipse

Ritmo-Chanix — Calo Flamenco

INTERMISSION

Tormenta De Gracia (The graceful storm)—Farruca — Calo Flamenco

Sin Ti (Without you)—Vals — O. Rojas and Chris Burton Jácome

Pensamientos (Thoughts)—Cantiñas — Martín Gaxiola
Choreography by Martín Gaxiola and Inmaculada Ortega

Finale—Bulerías — Calo Flamenco
Choreography by Martín Gaxiola

Martín Gaxiola (artistic director)
Martín Gaxiola began studying dance in 1992 and since then has studied flamenco extensively in Spain (Sevilla and Madrid) with such renowned artists as Antonio Granjero, Immaculada Ortega, Juana Amaya, Manolo Marín and in the U.S. with Dini Roman. He gained professional experience performing with such dance companies as Maria Benitez Teatro Flamenco (NM), Flamenco Ole! (PA), Flamenco Y Más (AZ), Carlota Santana Spanish Dance Company (NY), Lydia Torea's Artes Bellas (AZ), 'Zona Flamenca (AZ), and at such major venues as the Joyce Theater (NY), Phoenix Symphony Hall (AZ); the Majestic Theatre (TX) and Thalia Mara Auditorium (MS).

Martín can be seen in two different PBS television specials: Flamenco, the Emmy award-winning autobiographical feature (KAET-TV Channel 8, AZ: Mike Sauceda, producer), and Flamenco: The Passion of Flamenco Dance, a full-length performance feature produced by Mississippi Public Broadcasting that is in nation-wide HDTV distribution.

Crucial to the development of his own artistic style, Martín sought out instructional and creative opportunities outside of performing. As a teacher, Martín has shared his flamenco artistry in dance classes and lecture demonstrations to children, students and adults across the U.S. and abroad. As a choreographer, he created several original works and full theatrical presentations for various dance companies and solo artists in the U.S. including a commissioned piece for Flamenco Ole! sponsored by Dance Advance (funded by the Pew Charitable Trusts).

Chris Burton Jácome (musical director)
Chris Burton Jácome began playing guitar in 1986. While living in Sevilla, Spain, Chris studied flamenco guitar with some of the greatest flamenco performers of this era. Since Chris' return from Spain, he has been performing over 200 shows a year and has played many sold-out performances throughout the US and Canada. Chris' music can be heard scoring the Emmy Award Winning PBS television special: "Flamenco" (broadcast in Arizona by KAET-TV Channel 8: Mike Sauceda, producer), on the popular TV shows "Kyle xy" and "Greek" and Chris' flamenco version of the Christmas Classic, "Joy to the World", was included in Coldwater Creek Catalogue's 2004 Christmas CD. Chris can also be heard as the featured soloist in the movie soundtrack of "9/tenths".

Chris' debut CD, Motivación, received much critical acclaim on its release. The title track finished in the Top 10 (out of 25,000 entries) in the John Lennon Songwriting Contest World Music Category. Similarly, the song "La Tormenta" won first prize in the World Music category of American Idol Underground in 2005. Chris' second album, Pa'lante, was just as well received. Chris' fourth CD,

Flamenco, features much of the music Chris composed for CALO FLAMENCO's "Nacimiento" and Chris is excited about his latest CD release, "LEVANTO", which contains all of the music from the CALO FLAMENCO "LEVANTO" stage production. www.chrisburtonjacome.com

Amalia Durán (soloist/dancer) has performed with VivAz Flamenco and the CBJ Flamenco Ensemble. She received her flamenco training from such artists as Belen Maya and Inmaculada Ortega, and currently studies modern dance and the NIA technique. Ms. Durán received a MA Ed from the University of North Texas and now teaches flamenco locally. Her children, Joaquin and Paolina, are her greatest joy.

Bernadette Gaxiola (soloist/company dancer) Performance Credits: Laura Moya Dance Co, Flamenco Ole!, CBJ Flamenco Ensemble, American Dance Festival among others around the country. Conducts her own flamenco adult/children classes locally and is a faculty member at the School of Ballet AZ and Scottsdale Dance Academy. Founder of Gitanitos del Sol. www.bernadettegaxiola.com

Adrian Goldenthal (fretless electric bass guitar) is a Phoenix native and son of local jazz pianist Joel Robin. While relatively new to flamenco, Adrian comes to CALO from a diverse musical background to interpret the not-so-traditional role of bass in flamenco music, shaped by influences such as Jazz, Brazilian, Latin, Funk, Rock, and Experimental.

Kristofer Hill (musician/percussionist) has been accompanying classes and composing for modern dance performances at ASU for 10 years. Kris has created over 30 scores for dance performances/installations all over the US including the Joyce, Soho, Phoenix Symphony Hall, & NYU. Kris is also a member of other international groups such as The Drunken Immortals, Shh! The Baby's Sleeping, and BoGeZo. Kris also works with children in music workshops w/Free Arts AZ and teaches guitar at NDPHS.

Marielena Jácome (company dancer) attained her BFA in Dance Performance at New World School of the Arts in Miami, Florida & her MFA in Choreography/ Performance from Arizona State University. She has been a dancer for Calo Flamenco since 2003 and currently studies regularly with Lourdes Rodriguez. She can be seen performing locally at Kazimierz Wine Bar with CBJ Flamenco Ensemble & at the Hyatt at Gainey Ranch with Mosaico Flamenco.

Jennifer Yael Mayer (violinist) received her B.A. in Music from Columbia University. Over the past 23 years, she has also studied at the Oberlin Conservatory, Brevard Center, and Juilliard School. Jennifer was the original Music Director of the Cannon Theatre Company (NYC), and has recorded commercially for such clients as Showtime, PBS, and Nickelodeon. Her dance company, Jamila Lotus, appears onstage at the AZ Renaissance Festival.

Olivia Rojas (singer) from El Paso, TX, began her career singing in various church groups and chorales and has studied flamenco cante with Chris Burton Jácome, Chayito Champion, Gaetano, and Marija Temo. Olivia has performed with the Chris Burton Jácome Flamenco Ensemble, Flamenco del Pueblo Viejo in Tucson, and World's Dance Mosaic presented by Alma Latina Dance. She has studied flamenco dance under Yumi "La Rosa", Amalia Durán, and Norma Molina.

Casey Blake (stage manager) holds an MFA in Dance Choreography/Performance from Arizona State University. Casey worked as Production Stage Manager for the American Dance Festival, and her choreography and lighting design have been shown in various venues throughout the United States. Outside of her time with CALO, Casey works as the Individual Artist Services Coordinator at the Arizona Commission on the Arts.

FLAMENCO ETIQUETTE

Since the origins of flamenco are that of a folk art form, there are actually some forms of audience participation that are acceptable during the performance.

Jaleos

This is easiest form of participating in the show. Jaleos are basically shouts of encouragement and appreciation for the artist. Whenever you see or hear something you like, just yell it out. Typical phrases include...

"Olé!"
"Olé (name of artist)!"
"Agua!" = (as in 'you are so hot, you need water to cool you down')
"Bravo!"
"Toma!"= 'take it','go for it'
"Venga!" - "come on", 'go for it'

Don't be afraid to yell out jaleos at any point during the show - there is never a right or wrong time to give jaleos. Just make sure it is loud enough so everyone in the theater can hear you.

Palmas

Palmas are the hand-clapping accompaniment in flamenco. Etiquette for this can be a little tricky. Basically, follow the same rules regarding jaleos and feel free to clap at any point during the show when you see something you like. However, there is a difference between clapping to show appreciation and trying to follow along the palmeros (performers whose sole duty is to maintain the rhythm by clapping). Unless the artist motions audience members to clap along to the rhythm, it is safer not to steal work from the palmeros.

*** LEGAL DISCLAIMER ***

Calo Flamenco assumes no responsibility/liability for injuries resulting from attempting to follow the palmeros during the show. Possible risks include dryness/cracking in the palm of your hand, muscle fatigue and other physical injury to you or the person sitting next to you. If you do decide to follow the palmeros and steal their work, you will not be paid for your services and cannot deduct your services on your tax return as a charitable contribution.

- Void where prohibited by law. -

BYU Performing Arts Series 2010-11 Season

As the current season comes to a close with tonight's performance, it is with great pleasure that we prepare to welcome another thrilling lineup of professional musicians, dancers, and theatre-makers to BYU next year. They will come to us from as far away as southern India and Finland and as close to home as Salt Lake City—all with the intent of sharing with us their carefully crafted presentations. Please join us as we celebrate another season of the arts at BYU by honoring these varied traditions here in our beautiful campus setting—it's surely a season you won't want to miss!

Jeff Martin, *producer*
BYU Performing Arts Series

FALL 2010

THE CASHORE MARIONETTES
Thursday-Friday, Sept. 23-24, 7:30 p.m.
Saturday., Sept. 25, 2:00 and 4:00 p.m.
Pardoe Theatre

BRIAN STOKES MITCHELL
Friday, Oct. 1, 7:30 p.m.
de Jong Concert Hall

MYTHILI PRAKESH ENSEMBLE
Friday, Oct. 8, 7:30 p.m.
Pardoe Theatre

JIGU! THUNDER DRUMS OF CHINA
Tuesday, Oct. 26, 7:30 p.m.
de Jong Concert Hall

AVALON STRING QUARTET
Thursday-Friday, Oct. 28-29, 7:30 p.m.
Madsen Recital Hall

UTAH SYMPHONY
Thursday, Nov. 18, 7:30 p.m.
de Jong Concert Hall

WINTER 2011

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
Friday, Jan. 21, 7:30 p.m.
Madsen Recital Hall

CIRCO AEREO
Tuesday, Feb. 15, 7:30 p.m.
de Jong Concert Hall

CHANTICLEER
Tuesday, March 1, 7:30 p.m.
de Jong Concert Hall

UTAH SYMPHONY
Thursday, March 3, 7:30 p.m.

ESSENTIAL GRAHAM: CLASSICS FROM THE MARTHA GRAHAM DANCE COMPANY
Tuesday, March 22, 7:30 p.m.
de Jong Concert Hall

SPRING

Theatreworks USA Presents SEUSSICAL
Friday, May 13, 11:00 a.m. and 7:00 p.m.
Saturday, May 14, 2:00 p.m. and 7:00 p.m.

Season tickets on sale in May—watch your mail or visit byuarts.com for more information.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Flute Choir

Danielle Priest, *conductor*

7:30 p.m.
24 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Peer Gynt Suite No. 1: Morning	Edvard Grieg 1843–1907 Arr. Shaul Ben-Meir
Simple Gifts	Traditional Arr. Ricky Lombardo
The Year of the Rabbit: A Watercolor for Flute Ensemble	Daniel Dorff b. 1956
Black Is the Color of My True Love's Hair	Traditional Arr. Ricky Lombardo
Three Pieces, from *Sleeping Beauty* L'Oiseau Bleu L'Oiseau Bleu et la Princesse Florine Canari qui chante	Pyotr Il'yich Tchaikovsky 1840–1893 Arr. Richard McHenry
Hungarian Dance, from *Swan Lake*	Pyotr Il'yich Tchaikovsky Arr. Tom Kennedy

BYU Flute Choir

Elizabeth Blomquist, Danielle Brading, Samantha Campbell, Sunny Cho, Debra Cox, Noel Ellison, Megan Hansen, Jennifer Kerr, Jessica Lees, Jennie Smithson, Alissa Soderborg

This musical event is the 155th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Saxophone Chamber Night

Coached by
Kirt Saville
Daron Bradford

7:30 p.m.
25 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Quator pour 4 Saxophones, op. 109 — Alexandre Glazounow, 1865–1936

- Partie
- Canzona variée
  - Variation I
  - Variation II
  - Variation III—A la Schumann
  - Variation IV—A la Chopin
  - Variation V—Scherzo
- Finale

Be Still, My Soul — Jean Sebelius, Arr. Skyler Murray

3MW Saxophone Quartet
Mandy Merriman, *soprano*
Skyler Murray, *alto*
Jory Woodis, *tenor*
Kyle Miller, *baritone*

INTERMISSION

Overture to *Marriage of Figaro*	Wolfgang Amedeus Mozart 1756–1791 Arr. Kendall Piper
Grave et Presto	Jean Rivier 1896–1987
The Art of the Fugue, Contrapuntus 1	Johann Sebastian Bach 1685–1750
Study in Contrasts The Demure The Delightful	Sammy Nestico b. 1924
The Cascades	Scott Joplin 1868–1917

David Kjar, *soprano*
Trevor Giles, *alto*
Jordan Widdison, *tenor*
Jory Woodis, *baritone*

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This musical event is the 121st performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Kirsten Madsen
Oboe

in Junior Recital

Student of Geralyn Giovannetti

Assisted by
Melanie Hansen, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

4:00 p.m.
26 March 2010
Auditorium
Musuem of Art

PROGRAM

Sonata in B-flat Major — Georg Philipp Telemann, 1681–1767

- Adagio
- Allegro
- Cantabile
- Vivace

Sonata for Oboe and Piano (1962) — Francis Poulenc, 1899–1963

- Élégie
- Scherzo
- Déploration

INTERMISSION

Concerto in C Major, KV314 — Wolfgang Amadeus Mozart, 1756–1791

- Allegro aperto
- Adagio non troppo
- Rondo: Allegretto

This musical event is the one hundred seventy-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Woodwind Chamber Night

Coached by
Geralyn Giovannetti
Jaren Hinckley
Rachel Woodfield
Kirt Saville
Christian Smith
Elizabeth Nelson
April Clayton

7:30 p.m.
26 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

First Piano Trio, op. 24 — Robert Muczynski, b. 1929
- Allegro con moto
- Finale: Allegro con spirito

Amber Packard, *flute,* Katie Nibley, *bassoon*
Maria Dickson, *piano*

Prélude, Récitatif, et Variations — Maurice Duruflé, 1902–1986
- Prelude
- Recitatif
- Theme
- Varation I
- Varation IV
- Sans lenteur

Nicole Okeson, *flute,* Noelle Rader, *viola*
Chris Koelzer, *piano*

Sonata de Camera for Flute, Cello, and Piano — Gabriel Pierne, 1863–1937
- Saraband
- Prelude

Rachael Woodfield, *flute,* Natachia Li, *cello*
Emily Sain, *piano*

Trio No. 1 — Richard Lane, 1933–2004
- Allegro vivace

Kegelstatt Trio, KV 498 — Wolfgang Amadeus Mozart, 1756–1791
- Menuetto

Emileigh Norling, *clarinet,* Annisija Wallin, *viola*
Adrianne Chapman, *piano*

Cinq pièces en trio — Jacques Ibert, 1890–1962
- Allegro vivo
- Andantino
- Allegro assai
- Allegro quasi marziale

David Kjar, *flute,* Russell Bali, *clarinet*
Jessi Judd, *bassoon*

Contrabajeando

Astor Piazzolla
1921–1992
Anibal Troilo
1914–1975
Arr. by Florent Héau

Adiós nonino

Astor Piazzolla
Arr. by Florent Héau

Spain

Chick Corea
b. 1941
Arr. by Kirt Saville

Matthew Tippetts, *percussion*

Abby Clough, *E-flat sopranino clarinet*
Marcelo Maldonado, *B-flat clarinet*, Sarah Dickson, *B-flat clarinet*
Tara Hill, *bass clarinet*

Wind Quintet in A-flat, op. 14, H. 67
Allegro moderato (un poco rubato)

Gustav Holst
1874–1934

Musica serena für Bläserquintett, op. 79
Allegro con passione

Hans-Günther Allers
b. 1935

Lindsey Wygant, *flute,* Alex Hyde, *oboe*
Justin Knapp, *clarinet,* Cambria Hunter, *horn*
Katherine Schwallier, *bassoon*

Sixth Symphony
Transcribed by G. E. Holmes
Allegro

Ludwig Van Beethoven
1770–1827

Polka from the "Golden Age"

Dmitri Shostakovich
1906–1975
Arr. by Jerry Neil Smith

Katherine English, *flute,* Rachel Cottam, *oboe*
Stephen Taylor, *clarinet,* Lloyd Christensen, *horn*
Lisa Love, *bassoon*

Six Bagatelles for Wind Quintet (1953) — György Ligeti, b. 1923

Allegro con spirito
Rubato. Lamentoso
Allegro grazioso
Presto ruvido

Katie Tolbert, *flute*
Kirsten Madsen, *oboe*
Tara Hill, *clarinet*
Jared Miles, *horn*
Amanda Moreton, *bassoon*

Kleine Kammermusik, op. 24, no. 2 — Paul Hindemith, 1895–1963

Lustig: Massig schnelle Viertel
Walzer: Durchweg sehr leise
Sehr lebhaft

Curly Q(uintet)
Amber Packard, *flute*
Natasha Wallin, *oboe*
Hannah Bates, *clarinet*
Tairsa Brown, *bassoon*
Zach Van Houten, *horn*

Upcoming School of Music Events

String Chamber Night
Wednesday, 7 April, 7:30 p.m.
Free event

Brass Chamber Night
Tuesday, 13 April, 7:30 p.m.
Free Event

This musical event is the 136th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

A Jewel in the Crown
An Evening of British Gems

7:30 p.m.
26–27 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

New Anthems of the British Church

Sing We Merrily unto God — Sidney Campbell, 1909–1974

Ave verum corpus — Will Todd, b. 1970

Hail, true Body, born of the Virgin Mary,
Who suffered and was sacrificed on the cross for mankind,
Whose side was pierced, whence flowed water and blood:
Be for us a foretaste of heaven during our final examining.
O Jesus sweet, O Jesus pure, O Jesus, Song of the Father,
Have mercy upon me.

Matt Nielsen, *conductor*

Love Divine, All Love's Excelling — Howard Goodall, b. 1958

Scott Moore, *conductor*

Gloria — Richard Rodney Bennett, b. 1936

Glory to God in the highest,
and on earth peace to those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
Thanks we give to thee for thy great glory.
Lord, God, Heavenly King,
God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world,
have mercy upon us and receive our prayer.
Thou who sittest at the right hand of the Father,
have mercy upon us.
For thou alone art holy; thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of the Father.

British Cathedral Classics

Christ Who Art the Light and Day — Robert Whyte 1538–1574

Hosanna to the Son of David — Orlando Gibbons 1583–1625

Hear My Prayer, O Lord — Henry Purcell 1659–1695

Remembering the Golden Age of English Madrigals

Lay a Garland — Robert Pearsall 1795–1856

When Allen-a-Dale Went a-Hunting — Robert Pearsall

Wherefore Tonight So Full of Care — Gerald Finzi 1901–1956

Wherefore tonight so full of care,
My soul, revolving hopeless strife,
Pointing at hindrance, and the bare
Painful escapes of fitful life?
Shaping the doom that may befall
By precedent of terror past:
By love dishonoured, and the call
Of friendship slighted at the last?
By treasured names, the little store
That memory out of wreck could save
Of loving hearts, that gone before
Call their old comrade to the grave?
O soul, be patient: thou shalt find
A little matter mend all this;
Some strain of music to thy mind,
Some praise for skill not spent amiss.
Again shall pleasure overflow
Thy cup with sweetness, thou shalt taste
Nothing but sweetness, and shalt grow
Half sad for sweetness run to waste.
O happy life! I hear thee sing,
O rare delight of mortal stuff!
I praise my days for all they bring,
Yet are they only not enough.

—Robert Bridges

From *Songs and Cries of London Town*

Good Morrow — Bob Chilcott, b. 1955

Camille Balleza, *piano*

Songs of British Folklore

O No John — Arr. Louis Halsey

The Three Ravens — Arr. Edward Chapman

Swansea Town — Arr. Gustav Holst

I Love My Love — Arr. Gustav Holst

Bobby Shaftoe — Arr. David Willcocks

Sing a Song of Sixpence (with apologies to George Frideric Handel) — Michael Diack, 1869–1946

An English Anthem and Hymn

Jesus Christ the Apple Tree — Malcolm Archer, b. 1952

Evening Hymn — Balfour Gardiner, 1877–1950

Joseph Peeples, *organ*

Upcoming School of Music Events

Wind Symphony
Donald Peterson, *conductor*
Thursday, 8 April, 8:00 p.m.
de Jong Concert Hall
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Evening of Percussion
Percussion Ensemble, Ron Brough, *director*
Gamelan Bintag Wahu, Jeremy Grimshaw, *director*
Panoramic Steel, Ron Brough, *director*
Friday, 9 April, 7:30 p.m.
Madsen Recital Hall
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

BYU Philharmonic
Kory Katseanes, *conductor*
Saturday, 10 April, 8:00 p.m.
de Jong Concert Hall
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now
The BYU Deseret Piano Trio will perform with legendary
Stradivari violin and cello.

To purchase recordings of BYU choirs,
visit http://choirs.byu.edu/choir

To view upcoming events on-line,
visit http://byuarts.com

For information about giving to the School of Music,
visit http://giving.cfac.byu.edu

This musical event is the 168th performance sponsored by the
BYU School of Music for the 2009–2010 season.

Concert Choir

Rosalind Hall, *conductor*
Isaac Calvert, *graduate assistant*

Soprano
Trisha Allred
Elisa Bement
Mary Castleton
Chalise Watson
Camille Porter
Berit Green
Marielle Guynn
Michelle Hansen
Andrea Hoefferle
Kelsey Howell
Sarah Hunsaker
Sarah Huggard
Jessica Jardine
Misha Jenkins
Allison Keith
Kate Lindsay
Cheri Mathieu
Sarah Simpson
Elizabeth Tait
Britain Young

Alto
Bailey Amanda
Camille Balleza
Katelyn Barfuss
Annalise Belnap
Michelle Biggs
Traci Brown
Lisa Christensen
Bridgett Ethington
Heather Faerber
Gentri Gliattli
Shannyn Illingworth
Leni Kershisnik
Whitney Larsen
Laurel Luke
Sara McDonald
Jenna Miller
Meilina Moore
Veronica Moore
Jennifer Riding
Kathryn Robinson
Candace Shields
Charlotte Smith
Jenica Soelberg
Arielle Strickland
Sally Workman
Bethany Zenk

Tenor
Chris Buttars
Stephen Cluff
Austin Cope
Alex Delgado
Will Evans
Joseph Fairbank
Kurt Gee
Dalan Guthrie
Nicholas Herrick
Boyd Johnson
Jubal Joslyn
Daniel Maxwell
Isaac Miller
Ryan Nelson
Chad Nielsen
Jared Pence
Steven Summers
Kenny Wiser
Rob Zimmerman

Bass
Adam Arnesen
Issac Calvert
Steven Carroll
Nathan Chelius
Jacob Colvin
Cameron Crockett
Brian Dodge
Chris Downard
Brandon Dyck
Jonathan Evans
Matthew Fletcher
Eric Fonnesbeck
Danny Gray
Scott Hillstrom
Chase Hilton
David Hilton
Nathan Law
Ian Lindsay
Steven Nay
Andrew Newmayer
Ephraim Olson
Austin Papritz
Joseph Peeples
Erik Petersen
Samuel Robinson
Bronson Terry
Bradley Turner
Alexander Vincent
Greg Von Forell
Michael Von Forell
Joshua Wood

Will Evans, *president*
Bradley Turner, *vice president*
Michelle Biggs, *dress chair*
Jonathan Evans, *dress chair*
Kenny Wiser, *attendance*
Chris Downard, *attendance*

BYU Singers
Ronald Staheli, *conductor*

Soprano	**Alto**	**Tenor**	**Bass**
Karen Baron	Heidi Astle	Logan Bradford	Devin Anderton
Aubrey Brinkerhoff	Heather Barton	Joel Crane	Bryton Beesley
Marsali Crowther	Michelle Broadbent	Evan Crockett	Kevin Brinkerhoff
Natalie DeJesús	Jennifer Goodman	Christian Hansen	James Cragun
Lacy Elbert	Danielle Hale	Darin Johnston	Steve Durtschi
Jessica Laitinen	Monica Hymas	Jonathan Litster	Dane Holmes
Alyce Oblad	Heather Luczak	Jacob Meldrum	Scott Moore
Stephanie Thomas	Danielle Macfarlane	Evan Moss	Matt Nielsen
Emily Workman	Erin McCaughin	Christopher Udall	Brendan Owens
	Melanie Merrill		Jeffrey Savage
	Karen Moyes		Brian Smith
	April O'Berry		Kevin Smith
	Emily Savage		Andrew Walker
			BJ Zeyer

Devin Anderton, *president*
Emily Savage, *vice president*
Jacob Meldrum, *secretary*
Emily Workman, *activities*
Evan Moss, *activities*
Michelle Broadbent, *dress chair*
BJ Zeyer, *dress chair*

BYU SINGERS & BYU CONCERT CHOIR

GREAT MUSIC FROM BYU

BYU SINGERS

MY REDEEMER LIVES
Fourth in the BYU Singers' best-selling series of CDs on devotional themes, this album features their trademark harmony and precision as well as new settings of favorite hymns.

I BELIEVE THIS IS JESUS
The BYU Singers' third album presents a soul-stirring collection of African-American spirituals.

SONGS OF THE SOUL
The BYU Singers' acclaimed second release features choral works by Eric Whitacre and Edward Elgar as well as Sebelius and Lauridson.

WE SING OF CHRIST
The BYU Singers' first release. Includes "The Morning Breaks," "Peace Like a River," and "This Is the Christ."

BYU CONCERT CHOIR

BEAUTIFUL RIVER
The BYU Concert Choir's newest album includes *Five Hebrew Love Songs* by Eric Whitacre, *Five Shaker Songs,* "Irish Blessing," and "Be Still My Soul."

ALL CREATURES OF OUR GOD AND KING
The BYU Concert Choir delivers a collection of hymns of faith and praise. Includes several of Mack Wilberg's classic arrangements.

BYU COMBINED CHOIRS

Visit our sales table outside the de Jong Concert Hall (main level, South side) during intermission or after the concert to purchase copies of these CDs.

TANTARA RECORDS
www.BYUMusic.com

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Kjar Priest
Flute

in Graduate Recital

Student of April Clayton

Assisted by
Jed Moss, *piano*
Jenne Murphy, *percussion*
Nicole Okeson, *flute*
Amber Packard, *flute*

Required for the Master of Music Degree
with an Emphasis in Performance

12:30 p.m.
27 March 2010
Auditorium
Museum of Art

PROGRAM

Chant de Linos — André Jolivet
1905–1974

Sonata A Minor for Flute solo, Wq. 132 — Carl Philipp Emanuel Bach
1714–1788

Trio for Three Flutes, op. 13, no. 2 — Friedrich Kuhlau
1756–1791

Sonata Latino — Mike Mower
b. 1958

This musical event is the one hundred fifty-sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Katherine Nibley
Bassoon

in Graduate Recital
Student of Christian Smith

Assisted by
Maria Dickson, *piano*
Amber Packard, *flute*

In Partial Fulfilment of the Requirements for the
Master of Music Degree with an Emphasis in Performance

1:30 p.m.
27 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Rhapsody (1952) — Willson Osborne, 1906–1979

Sonate, op. 168 (1921) — Camille Saint-Saëns, 1835–1921
- Allegro moderato
- Allegro scherzando
- Adagio—Allegro moderato

INTERMISSION

Récit et allegro (1938) — Noël Gallon, 1891–1966

First Piano Trio, op. 24 (1966) — Robert Muczynski, b. 1929
- Allegro con moto
- Allegro giocoso
- Andante
- Finale: Allegro con spirito

This musical event is the 143rd performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brenden T. McQuay
Tuba

in Junior Recital
Student of Steve Call

Assisted by
Miriam Hone, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

4:00 p.m.
27 March 2010
Auditorium
Museum of Art

PROGRAM

Variations in Olden Style (1989) — Thomas Stevens, b. 1938

Fantasiestücke, op. 73 — Robert Schumann, 1810–1856, Arr. Floyd Cooley

- Zart und mit Ausdruck
- Lebhaft, leicht

Wonderland Duets for 2 Tubas and Narrator (1971) — Raymond Luedeke, b. 1944

Texts by Lewis Carroll

I. Speak Roughly to Your Little Boy
II. The Lobster Quadrille
III. 'Tis the Voice of the Lobster
IV. The Jabberwocky

Ryan Lee, *tuba*
Steve Call, *narrator*

INTERMISSION

Suite for Unaccompanied Cello No. 1 in G Major, S. 1007 — Johann Sebastian Bach, 1685–1750

- Prelude
- Courante
- Menuets I & II
- Gigue

Duet for Tuba Alone (2009) — Brenden McQuay, b. 1989

Concerto for Tuba (1987) — Bruce Broughton, b. 1976

- Allegro moderato
- Andante moderato
- Allegro leggero

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

To view upcoming events on-line,
visit http://byuarts.com

For information about giving to the School of Music,
visit http://giving.cfac.byu.edu

This musical event is the 135th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Amy Owens

Soprano

Student of J. Arden Hopkin

Shea Owens

Baritone

Student of Darrell Babidge

in Senior Recital

Assisted by
Chris Koelzer, *piano*
Hannah Bates, *clarinet*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

11:00 p.m.
27 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Papageno, Papagena!, from *Die Zauberflöte* — Wolfgang Amadeus Mozart 1756–1791

Durch Zärtlichkeit, from *Die Entführung aus dem Serail* +

Hai gia vinta la causa!, from *Le Nozze di Figaro* *

La ci darem la mano, from *Don Giovanni*

An den Abendstern — Robert Schumann 1810–1856

Der arme Peter *
- Der Hans und die Grete tanzen herum
- In meiner Brust
- Der arme Peter wankt vorbei

Der Hirt auf dem Felsen + — Franz Schubert 1797–1828

Poème d'un jour * — Gabriel Fauré 1845–1924
- Rencontre
- Toujours
- Adieu

Quatre chansons de jeunesse + — Claude Debussy 1862–1918
- Pantomime
- Clair de lune
- Pierrot
- Apparition

INTERMISSION

Prayers from the Ark — Theron Kirk 1919–1999

- Noah's Prayer *
- The Prayer of the Little Bird +
- The Prayer of the Elephant *
- The Prayer of the Cat +
- The Prayer of the Giraffe *
- The Prayer of the Butterfly +

Selections from *The Telephone* — Gian Carlo Menotti 1911–2007

+ Amy Owens
* Shea Owens

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This musical event is the one hundred thirty-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Strings

University Orchestra

In Partial Fulfillment of the Requirements for the
Graduate Degree in Instrumental Conducting

7:30 p.m.
30 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Serenata Notturna — Wolfgang Amadeus Mozart, 1756–1791

- Marcia
- Menuetto-Trio
- Rondo

Jamie Teot, *conductor*
Jessica Briscoe and Allison Goett, *violin*
Leslie Stay, *cello*
Rachael Morley and Jennifer Price, *bass*

Serenade for String Orchestra, op. 48 — Pyotr Il'yich Tchaikovsky, 1840–1893

- Èlègie
- Finale—Tema Russo

Natachia Li, *conductor*

St. Paul's Suite — Gustav Holst, 1874–1934

- Jig
- Ostinato
- Intermezzo
- Finale—The Dargason

Jamie Teot, *conductor*

University String Orchestra

INTERMISSION

Overture to *The Merry Wives of Windsor* — Otto Nicolai, 1810–1849

Natachia Li, *conductor*

The Sorcerer's Apprentice — Paul Dukas, 1865–1935

March Slav — Pyotr Il'yich Tchaikovsky

Jamie Teot, *conductor*

University Orchestra

This musical event is the 148th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphonic Band

Kirt Saville, *conductor*

7:30 p.m.
31 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Nitro	Frank Ticheli b. 1958
Cowboys	John Williams b. 1932 Arr. by Jim Curnow
Shenandoah	Frank Ticheli
Joy Revisited	Frank Ticheli
Roma Sacra	Luigi Zaninelli b. 1932
La Fiesta Mexicana Prelude and Aztec Dance Mass Carnival	H. Owen Reed b. 1910

Symphonic Band

Kirt Saville, *conductor*

FLUTE
Erica Kenney*
Sarah Clark
Rebecca Jensen
Jaime Larsen
Madison Taylor
Erin Ballard
Denna Lawrence
Meghan Marra

PICCOLO
Lindsay Wygant

OBOE
Rachel Cottam*
Jillian Hale
(+Eng. Hrn)

E-FLAT CLARINET
Dylan Findley

CLARINET
Skyler Murray*
Emileigh Norling
Emily Higinbotham
Christina Thomas
Rebecca Brebberman
Katherine Steinacker
Garrett Wilkes
Eric Corpuz
Amber Mozina
Audrey Jensen
Hannah Marchant
Elise Wilson
Whitney Olsen

BASS CLARINET
Trevor Giles
KaeCee Terry

CONTRABASS CLARINET
Thomas Hicken

BASSOON
Lisa Love *
Katherine Schwallier
(+Cntra Bsn)
Clint Cottam

ALTO SAXOPHONE
Becca McCoy*
Jordan Widdison*
Natasha Watts

TENOR SAXOPHONE
Collin Jensen

BARITONE SAXOPHONE
Scott Gibson

HORN
Nathan Cordner*
Cambria Hunter
Brian Saville
Katy Bodenhorn
Annette Miles
Elizabeth Craig
Cami Dayley
Jenny Morrell
Emilia Williams

CORNET
Tyler Allen*
Travis Spencer
Rinda Romney
David Dekker
Skyler Dunford
Elizabeth Sawyer
Chase Crowley
Bret Miller

TROMBONE
Jacob Mecham*
Matthew Schooff
Robby Lund
Joanna Marco
Michael Thornton
Arianna Booth
Cameron Bridston
Daniel Meiners
Matt Poulsen

EUPHONIUM
Peter Werner*
Todd Kitchen
Blaine Daimaru

TUBA
David King*
Jordan Frustaci
Andrew Wilson
Benjamin Groves
Jacob Bahr

PERCUSSION
Scott Monson*
Jay Tibbitts
Whitney Christensen
Shannon Haynie
Sheldyn Smith

HARP
Holland Hettinger

*principal

Chamber Orchestra
Thursday, 1 April, 7:30 p.m.
Kory Katseanes, *conductor*
Nancy Peery Marriott, *lyric soprano*
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Symphony Orchestra
Eric Hansen, *conductor*
Tuesday, 6 April, 7:30 p.m.
$6 on sale now

Wind Symphony
Donald Peterson, *conductor*
Thursday, 8 April, 8:00 p.m.
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

BYU Philharmonic
Kory Katseanes, *conductor*
Saturday, 10 April, 8:00 p.m.
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This musical event is the 144th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Trombone Choir

Will Kimball, *conductor*
Todd Jacobs, *assistant conductor*

Curtis Biggs
Dustin Grady
Candice Elliott
Robby Lund
Lyman McBride
Jacob Mecham
Matthew Schooff
Alex Steed
Michael Thornton
Todd Jacobs, *alto*
Kevin Stephenson, *alto*
Austin Bushman, *bass*
Melissa Gardner, *bass*
Preston Judd, *bass*

7:30 p.m.
30 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Festliche Eröffnungsmusik	Arno Hermann
Ave Maria	Tomas Luis Victoria Arr. Karl Hinterbichler
Concerto Grosso: Allegro moderato	Jan Koetsier
Three Aphorisms Andante docissimo Poco adagio Galop	Wilfred Josephs

INTERMISSION

Sumer Is Icumen In	Anonymous Ed. R.P. Block
Variations on a Hymn Tune by William Bradbury	Sim Flora
Suite for Trombones Allegro scherzando Lento Con Brio	David van Vactor
Tijuana Gift Shop	Charles Mingus Arr. Will Kimball

This musical event is the 140th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Strings

University Orchestra

In Partial Fulfillment of the Requirements for the
Graduate Degree in Instrumental Conducting

7:30 p.m.
30 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Serenata Notturna — Wolfgang Amadeus Mozart, 1756–1791

- Marcia
- Menuetto-Trio
- Rondo

Jamie Teot, *conductor*
Jessica Briscoe and Allison Goett, *violin*
Leslie Stay, *cello*
Rachael Morley and Jennifer Price, *bass*

Serenade for String Orchestra, op. 48 — Pyotr Il'yich Tchaikovsky, 1840–1893

- Èlègie
- Finale—Tema Russo

Natachia Li, *conductor*

St. Paul's Suite — Gustav Holst, 1874–1934

- Jig
- Ostinato
- Intermezzo
- Finale—The Dargason

Jamie Teot, *conductor*

University String Orchestra

INTERMISSION

Overture to *The Merry Wives of Windsor* — Otto Nicolai, 1810–1849

Natachia Li, *conductor*

The Sorcerer's Apprentice — Paul Dukas, 1865–1935

March Slav — Pyotr Il'yich Tchaikovsky

Jamie Teot, *conductor*

University Orchestra

This musical event is the 148th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphonic Band

Kirt Saville, *conductor*

7:30 p.m.
31 March 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

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Cowboys	John Williams b. 1932 Arr. by Jim Curnow
Shenandoah	Frank Ticheli
Joy Revisited	Frank Ticheli
Roma Sacra	Luigi Zaninelli b. 1932
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Symphonic Band

Kirt Saville, *conductor*

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Sarah Clark
Rebecca Jensen
Jaime Larsen
Madison Taylor
Erin Ballard
Denna Lawrence
Meghan Marra

PICCOLO
Lindsay Wygant

OBOE
Rachel Cottam*
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E-FLAT CLARINET
Dylan Findley

CLARINET
Skyler Murray*
Emileigh Norling
Emily Higinbotham
Christina Thomas
Rebecca Brebberman
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Eric Corpuz
Amber Mozina
Audrey Jensen
Hannah Marchant
Elise Wilson
Whitney Olsen

BASS CLARINET
Trevor Giles
KaeCee Terry

CONTRABASS CLARINET
Thomas Hicken

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Lisa Love *
Katherine Schwallier
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TENOR SAXOPHONE
Collin Jensen

BARITONE SAXOPHONE
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Annette Miles
Elizabeth Craig
Cami Dayley
Jenny Morrell
Emilia Williams

CORNET
Tyler Allen*
Travis Spencer
Rinda Romney
David Dekker
Skyler Dunford
Elizabeth Sawyer
Chase Crowley
Bret Miller

TROMBONE
Jacob Mecham*
Matthew Schooff
Robby Lund
Joanna Marco
Michael Thornton
Arianna Booth
Cameron Bridston
Daniel Meiners
Matt Poulsen

EUPHONIUM
Peter Werner*
Todd Kitchen
Blaine Daimaru

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Jacob Bahr

PERCUSSION
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Jay Tibbitts
Whitney Christensen
Shannon Haynie
Sheldyn Smith

HARP
Holland Hettinger

*principal

Chamber Orchestra
Thursday, 1 April, 7:30 p.m.
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BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Johnson
Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
1 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

English Suite No. 2 in A Minor, BWV 807 — Johann Sebastian Bach 1685–1750

- Prelude
- Allemande
- Courante
- Sarabande
- Bourrée I and II
- Gigue

Piano Sonata No. 23 in F Minor, op. 57, "Appassionata" — Ludwig van Beethoven 1770–1827

- Allegro assai
- Andante con moto
- Allegro ma non troppo – Presto

Barcarolle in F-Sharp Major, op. 60 — Fryderyk Franciszek Chopin 1810–1849

Second Sonata for Piano, op. 22 — Robert Muczynski b. 1929

- Allegro
- Con moto, ma non tanto
- Molto andante
- Allegro molto

This musical event is the one hundred forty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Chamber Orchestra

Kory Katseanes, *conductor*

Guest Artist
Nancy Peery Marriott, *lyric soprano*

7:30 p.m.
1 April 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Let the Bright Seraphim, from *Sampson* — George Frideric Handel 1685–1759

Let the bright Seraphim in burning row,
their loud, uplifted angel trumpets blow.
Let the Cherubic host, in tuneful choirs,
touch their immortal harps with golden wires.

Nancy Peery Marriott, *lyric soprano*

Symphony No. 5 in B-Flat Major — Franz Schubert 1797–1828

Allegro
Andante con moto
Allegro molto
Allegro vivace

Exsultate, jubilate — Wolfgang Amadeus Mozart 1756–1791

Exsultate, jubilate,	Exult, rejoice,
O vos animae beatae.	O happy souls.
Dulcia cantica canendo	And with sweet music
Cantui vestro respondendo,	Let the heavens resound,
Psallant aethera cum me.	Making answer, with me, to your song.
Fulget amica dies,	The lovely day glows bright,
Jam fugere et nubila et procellae;	Now clouds and storms have fled,
Exortus est justis inexspectata quies.	And a sudden calm has arisen for the just.
Undique obsura regnabat nox,	Everywhere dark night held sway before.
Surgit tandem laeti,	But now, at last, rise up and rejoice,
Qui timuistis adhuc,	Ye who are not feared,
Et jucundi aurorae fortunatae	And happy in the blessed dawn
Frondes dextera plena et lilia date.	With full hand make offering of garlands and lilies.
Tu virgunum corona,	And Thou, O Crown of Virgins,
Tu nobic pacem dona,	Grand us peace,
Tu consolare affectus,	And assuage the passions
Unde suspirat cor.	That touch our hearts.
Alleluja.	Alleluia.

Nancy Peery Marriott, *lyric soprano*

INTERMISSION

Laughing Song, from *Die Fledermaus* — Johann Strauss Jr. 1825–1899

Mein Herr Marquis, ein Mann wie Sie
sollt' besser das versteh'n!
Darum rate ich,
ja genauer sich die Leute anzuseh'n!
Die Hand ist doch wohl gar zu fein, ah,
dies FüBchen so zierlich und klein, ah.
Die Sprache, die ich führe,
die Taille, die Tournüre,
dergleichen finden Sie bei einer Zofe nie!

Gestehen müssen Sie fürwahr:
sehr komisch dieser Irrtum war.

Ja, sehr komisch, ha ha ha,
ist die Sache, ha ha ha!
Drum verzeih'n Sie, ha ha ha,
wenn ich lache, ha ha ha..!
Ach, sehr komisch, Herr Marquis, sind Sie!

Mit dem Profil im griech' schen Stil
beschenkte mich Natur.
Wenn nicht dies Gesicht
schon genügend spricht,
so seh'n Sie die Figur!
Schau'n durch die Lorgnette Sie dann, ah,
sich disese Toilette nur an, ah.
Mir scheinet wohl, die Liebe
macht Ihre Augen trübe;
Der schönen Zofe Bild
hat ganz Ihr Herz erfüllt!
Nun sehen Sie sie überall;
sehr komisch ist fürwahr der Fall.

Ja, sehr komisch...

My lord, marquis, a man like you
should understand this better!
Therefore I advise you
to look at people more closely!
My hand is indeed much too delicate, ah,
this little foot so graceful and tiny, ah.
The Language that I speak,
my waistline, my shape,
the likes of which you'll never find in a chambermaid!

You must truly admit:
this mistake was very funny.

Yes, very funny, ha ha ha,
is the thing, ha ha ha!
Therefore, forgive me, ha ha ha
if I laugh, ha ha ha..!
Oh my, very funny, lord marquis, you are!

With a profile in the Grecian style
nature has endowed me.
If this face doesn't
already say enough,
then observe my figure!
Then just gaze through your lorgnette, ah,
at this party dress, ah.
It certainly seems to me that love
is making your eyes blurry;
the image of a pretty chambermaid
has completely filled your heart!
Now you see her everywhere;
very funny, indeed, is the situation.

Yes, very funny...

Nancy Peery Marriott, *lyric soprano*

Incidental Music
from *A Midsummer Night's Dream*

Felix Mendelssohn
1809–1847

Overture
Intermezzo
Scherzo
Nocturne
Wedding March

Upcoming School of Music Events

BYU Symphony Orchestra
Eric Hansen, *conductor*
Tuesday, 6 April, 7:30 p.m.
de Jong Concert Hall
$6 on sale now

String Chamber Night
Wednesday, 7 April, 7:30 p.m.
Madsen Recital Hall
Free event

Evening of Percussion
Percussion Ensemble, Ron Brough, *director*
Gamelan Bintag Wahu, Jeremy Grimshaw, *director*
Panoramic Steel, Ron Brough, *director*
Friday, 9 April, 7:30 p.m.
Madsen Recital Hall
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Brass Chamber Night
Tuesday, 13 April, 7:30 p.m.
Madsen Recital Hall
Free Event

BYU Chamber Orchestra
Kory Katseanes, *conductor*

Violin I
Ashley Kunz
Cari Sue Green
Bonnie Frazier
Jessica Ostler
Kaitlin Rackham
Mary Julia Wilson
Sini-Tuulia Sohkanen
Aubrey Smith

Violin II
Allison Smith
Rachel Ostler
Sarita Red Thunder
Jessica Jenson
Haylie Howard
Annie Sandholtz

Viola
Blake Allen
Noelle Rader
Allie Bennett
Melissa Hakes
Devan Bartholomew
Sam Powell

Cello
Natachia Li
Stacy Steinhorst
Ashley Fillmore
Robert Willes

Bass
Kevin Swan
Darren Cueva

Organ
Felipe Dominguez

Flute
Danielle Priest
Amber Packard

Oboe
Elizabeth Nelson
Natasha Wallin

Clarinet
Marcelo Maldonado
Hannah Bates

Bassoon
Katie Nibley
Jessi Judd

Horn
Kenji Hood
Kara Chandler

Trumpet
Spencer Wallin
Joe Nibley

Trombone
Lyman McBride
Dustin Grady

Bass Trombone
Preston Judd

Tuba
Matthew McDowell

Tympani
Jenne Murphy

Nancy Peery Marriott has appeared extensively in concert, oratorio and recital throughout the U.S. In the Washington, D.C, area alone, she has performed at The National Theatre, The Barns at Wolf Trap, The John F. Kennedy Center for the Performing Arts, Music Center at Strathmore, Constitution Hall, Anderson House and St. Matthew's Cathedral, as well as the embassies of Japan, Germany, Great Britain, and Sweden.

Ms. Marriott has been a featured guest soloist with the Mormon Youth Symphony and Chorus and has appeared as soloist with the Mormon Tabernacle Choir in several live performances broadcast inter-nationally from Salt Lake City. She made her Utah Symphony debut as the soloist in Handel's *Messiah*. Ms. Marriott has performed at the University of Utah, George Washington University, Southern Virginia University, Brigham Young University, University of Alaska, and Harvard University. Equally at home on the opera stage, Nancy has sung Adele (*Die Fledermaus*), Musetta (*La bohéme*), Sonia (*The Merry Widow*), Oscar (the pants role in *A Masked Ball*), and Lucy (*The Telephone*) among others. Ms. Marriott has also performed in numerous leading roles with the Washington Savoyard Company, including Gilbert and Sullivan's *Iolanthe, The Gondoliers, Trial by Jury, Mikado*, and *Ruddigore*.

A versatile performer, Ms. Marriott's engagements include two appearances at Boston's Symphony Hall, soprano soloist for the annual *Messiah* "sing-in" with the National Symphony Orchestra, frequent guest artist for the Society of the Cincinnati's Saturday Concert Series in Washington, D.C.; a return to the Longy Conservatory of Music in Cambridge, Massachusetts, to present the inaugural recital for the Longy Alumni Concert Series; appearances with the Heifetz International Music Institute in New Hampshire; featured soloist in a concert performance of Jerome Kern's *Showboat* with the Great Waters Festival Orchestra of New Hampshire, a solo performance for Opera International's Opera Gala Concert at the Music Center at Strathmore Hall in Rockville, Maryland; and a recital in the Vanderbilt Presbyterian Church's Concert Series in Naples, Florida. She was also a featured soloist at BYU's Jerusalem Center.

Ms. Marriott has participated in the American Institute of Musical Studies in Graz, Austria, and is a regular performer in the Alaska Summer Arts Festival in Fairbanks. She has also served as a panelist for the National Opera Society Symposium on Women in Opera and Theatre at the National Museum of Women in the Arts.

Recent concerts and recitals include performances at the Alaska Opera Arts Festival, the National Theatre and the Society of the Cincinatti's Anderson House Fall Concert Series, as well as the National Gallery of Art Concert Series and the University of Utah's Camerata Evening. Future engagements for 2010 include performances at the Alaska Summer Arts Festival and Ms. Marriott's debut at Carnegie Hall with famed conductor Dr. Craig Jessop in December.

Originally from Palo Alto, California, Ms. Marriott received a B.S. degree from the University of Utah. She has completed additional studies at the Longy School of Music and the University of Maryland School of Music.

BYU School of Music Celebrates

Classical 89:

Synthesis

Jazzing the Classics and Thirdstream Jazz

Ray Smith, *director*

Ellington, Goodman, Jolson & Goodwin

Wednesday, April 7

BYU Wind Symphony

Donald Peterson, *conductor*

David Blackinton, *guest conductor*

Werle, Newton, Arnold & Maslanka

faculty artist Ron Brough, *xylophone*

Thursday, April 8

BYU Philharmonic

Kory Katseanes, *conductor*

Beethoven: Symphony No. 5

Beethoven: Triple Concerto for Violin, Cello & Piano

BYU Deseret Piano Trio

Saturday, April 10

All concerts 8:00 p.m., de Jong Concert Hall,
Harris Fine Arts Center, $11

($3 off with BYU or student ID/$1 off for senior citizens or BYU alumni)

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This musical event is the 162nd performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Andrew Snow
Viola

in Graduate Recital

Student of Claudine Bigelow

Assisted by
Jackie Bodily, *piano*

Required for the Master of Music Degree
with an Emphasis in Performance

2:30 p.m.
2 April 2010
Auditorium
Museum of Art

PROGRAM

Cadenza — Krzysztof Penderecki, b. 1933

Suite No. 2 for Solo Cello — Johann Sebastian Bach, 1685–1750

- Prelude
- Allemande
- Courante
- Sarabande
- Menuets I and II
- Gigue

Sonata for Viola and Piano, pp. 11 no. 4 — Paul Hindemith, 1895–1963

- Phantasie
- Thema mit Variationen
- Finale mit Variationen

This musical event is the one hundred sixtieth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Laura Elizabeth Snow
Soprano

in Graduate Recital

Student of J. Arden Hopkin

Assisted by
Eric Callison, *piano*
Rachel Woodfield, *flute*

4:30 p.m.
2 April 2010
Auditorium
Museum of Art

PROGRAM

Jauchzet Gott in allen Landen, Cantata 51 — Johann Sebastian Bach 1685–1750

Jauchzet Gott in allen Landen
Höchster, mache deine Güte

Tornami a vagheggiar, from *Alcina* — George Frideric Handel 1685–1759

Caro nome, from *Rigoletto* — Giuseppe Verdi 1813–1901

Je suis encor tout étourdie, from *Manon* — Jules Emile Frédéric Massenet 1842–1912

Villanelle — Eva Dell' Acqua 1856–1930

O zittre nicht, mein lieber Sohn, from *Die Zauberflőte* — Wolfgang Amadeus Mozart 1756–1791

Spiel' ich die Unschuld vom Lande, from *Die Fledermaus* — Johann Strauss II 1825–1899

No Word from Tom, from *The Rake's Progress* — Igor Fyodorovich Stravinsky 1882–1971

Ah! vous dirai-je maman — Arr. Adolphe Charles Adam 1803–1856

This musical event is the one hundred fifty-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Carlene Albrechtsen
Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
2 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E-flat Major, Hob. XVI: 52 — Joseph Haydn, 1732–1809

- Allegro moderato
- Adagio
- Finale: Presto

Nocturne in E Minor, op. 72, no. 1 — Fryderyk Chopin, 1810–1849

Suite Burgamesque — Claude Debussy, 1862–1918

- Prélude
- Menuet
- Clair de Lune
- Passepied

Sonata No. 1 in F Minor, op. 1 — Sergey Prokofiev, 1891–1953

This musical event is the one hundred forty-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brigitte Dean
Piano

in Senior Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
2 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Before Sleep and Dreams — Aaron Jay Kernis, b. 1960

Ramble on the Last Love-duet from the Opera "Der Rosenkavalier" — Richard Strauss, 1864–1949; Percy Grainger, 1882–19461

Partita No. 5 in G Major, BWV 829 — Johann Sebastian Bach, 1685–1750

- Preambulum
- Allemande
- Corrente
- Sarabande
- Tempo di minuetta
- Passepied
- Gigue

Sonata in A-flat Major, op. 110 — Ludwig van Beethoven, 1770–1827

- Moderato cantabile molto espressivo
- Allegro molto
- Adagio ma non troppo
- Fuga: Allegro ma non troppo

This musical event is the one hundred eightieth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Emily Bateman
Soprano

Carli Downs
Mezzo-Soprano

in Junior Recital

Students of Lawrence Vincent

Assisted by
Aurelia Andrews, *piano*
Jubal Joslyn, *tenor*
Shea Owens, *baritone*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
2 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Venite, inginocchiatevi, from *Le nozze di Figaro* — Wolfgang Amadeus Mozart 1756–1791

Voi che sapete, from *Le nozze di Figaro*

Psalm 134 — Ned Rorem b. 1923

In the Rain

Do I Love You? Part 1

Do I Love you? Part 2

Mein Stern — Clara Schumann 1819–1896

Der Tod und das Mädchen — Franz Schubert 1797–1828

Litanei

Widmung — Robert Schumann 1810–1856

He shall feed his flock, from *Messiah* — George Frederic Handel 1685–1759

Come unto him, from *Messiah*

INTERMISSION

Une poupée aux yeux d'émail, from *L'contes d'Hoffmann* — Jaques Offenbach 1819–1880

Le colibri — Ernest Chausson 1855–1899

L'heure exquise — Reynaldo Hahn 1874–1947

La grenouillère — Francis Poulenc 1889–1963

Amorosi miei giorni — Stefano Donaudy 1879–1925

O del mio amato ben

Ah! guarda sorella, from *Così fan tutte* — Wolfgang Amadeus Mozart

Soave sia il vento, from *Così fan tutte*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Symphony Orchestra

Eric Hansen, *conductor*

with the
Duehlmeier–Gritton Duo

7:30 p.m.
6 April 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Slavonic Dances, op. 46 — Antonín Dvořák 1841–1904

VIII.

II.

III.

Concerto for Two Pianos in A-flat Major — Felix Mendelssohn 1809–1847

Allegro vivace

Andante

Allegro vivace

Susan Duehlmeier and Bonnie Gritton, *pianos*

INTERMISSION

Fanfare for the Common Man — Aaron Copland 1900–1990

First Essay for Orchestra — Samuel Barber 1910–1981

Prélude à l'après-midi d'un faune — Claude Debussy 1862–1918

Hungarian Rhapsody No. 2 — Franz Liszt 1811–1886

Duehlmeier-Gritton Duo

Susan Duehlmeier and Bonnie Gritton have performed throughout the United States, Europe, China, and Israel. They have collaborated with numerous orchestras including the Warsaw Philharmonic, Boston Pops, Czech Radio Orchestra, Utah Symphony, and Armenian Philharmonic. They have performed at Weill Hall at Carnegie Hall, Symphony Hall in Boston, Dvořák Hall of Rudolfinum in Prague, Warsaw Philharmonic Hall and Lutoslawski Hall in Warsaw, Royal Academy of Music in Glasgow, the Jerusalem Center and Bosendorfer Hall in Vienna. Their playing has received accolades from critics. Raymond Tuttle wrote in Fanfare Magazine, "The duo has a grand old time. . .flinging notes around with panache and entering into the spirit of the work. . .I don't know when I've enjoyed a performance this much." Reviewer Phillip Dieckow wrote of their Carnegie Hall recital, "I would like to praise the rhythmic vitality, virtuosic technical ease and vivid orchestral coloring in every moment of this concert. The synchronicity of these two artists was remarkable."

Their performances have been featured on National Public Radio. Gritton and Duehlmeier have been winners in the professional divisions of the International Web competition, Bradshaw and Buono International Competition, and BOSS awards. Their performance of the Wolking Jazz Concerto Letting Midnight Out on Bail with the Warsaw Philharmonic was nominated for a Grammy. Their recordings are available on the Albany, MMC, and Centaur labels. They are Steinway artists.

BYU Symphony Orchestra

Eric Hansen, *conductor*

Violin I
Kari Bitter
Caitlin Johnson
Nicole Pehrson
Emily Cloward
Rebecca Winters
Madelyn Hawkins
Whitney Sorenson
Janette Fernelius
Allie Erickson
Hayden Galloway
Andrea Bushman
Mandy Mihu
Anne Wright
Adrienne Steinhorst
Jessica Fisher
Rachelle Garret
Hye Sun Choi
Tracy Che-Ling Tiu
Cassi Lee
Daniel Sanders

Violin II
Erin Eves
Kelsey Kerr
Desi Baca
Alysse Pepperdine
Abbey Neeley
Brooke Clason
Julia G. Smith
Joy Laudie
Andrew Faas
Julia Barker
Carlos Escamilla
Camden Hardy
Kelli Waite
Matthew Lelegren
Matthew Wise
Kristin Bowles
Sarah Smith
Mariel Hansen

Viola
Ammon Chung
Suzanne Tutt
Vanese Landry
Philip Pare
Megan Hirschi
Matea Trevino
Nicole Trayner
Makani Fisher

Cello
Phillip Abbott
David Ostler
Bryce Lunt
Alana MacLachlan
Cara Ebeling
Pono Santos
Brooke LeBaron
Dan Newbold
Arielle Myers
Spencer Cahoon
Devin Jackson

Bass
Trevor Watson
Matthew Young
Parker Awerkamp
Corbin Miller
Erik Eliason

Flute
Ryan Foley
Rachel Miles
Jessica Patchett

Oboe
Sarah Morley
Ashley Mason

English Horn
Alex Hyde

Clarinet
Sarah Dickson
Tara Hill

Bassoon
Rachel Nelson
Rebekah Cottam
Michon Christensen

Horn
Christian Mealey
Isabel Richmond
Sarah Hansen
Corinne Cook

Trumpet
Austin Benesh
Chelsie Robertson
Brian Parker

Trombone
Kevin Stephenson
Kevin Jensen
Melissa Gardner

Tuba
Marcus Voght

Percussion
Steve Kitterman
Jennifer Manwaring
Preston Lewis
Andrew Mockler
Adam Hansen

Harp
Jenna Harris
Ann Clark

Piano
Forrest Howell

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

String Chamber Night

Coached by
Anamae Andersen
Monte Belknap
Claudine Bigelow
Jim Hardy

7:30 p.m.
7 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto for Flute, Harp, and Orchestra in C Major, K. 299 — Wolfgang Amadeus Mozart 1756–1791

Rondeau: Allegro

Katie Tolbert, *flute*
Holland Hettinger Denny, *harp*
Diane Bastian, *piano*

Introduction and Allegro — Maurice Ravel 1875–1937

Amber Packard, *flute*
Daniel Rulon Bailey, *clarinet*
Sharlee Olson, *violin*
Tim McClure, *violin*
Alli Bennett, *viola*
Alexis Thompson Watson, *cello*
Marielle Smith, *harp*

Piano Quintet in A, op. 81 — Antonín Dvořák 1841–1904

Stephanie Nielsen, *violin*
Jared Starr, *violin*
Courtney Chapman, *viola*
Sharon Meilstrup, *cello*
Camille Balleza, *piano*

La Cornemuse from *Deux Rapsodies* — Charles Martin Loeffler 1861–1935

Andrew Snow, *viola*
Lizzie Nelson, *oboe*
Jackie Bodily, *piano*

String Quartet No. 10 in E-flat Major, op. 74, "Harp" — Ludwig van Beethoven
Poco adagio—Allegro — 1770–1827

Melissa Combe, *violin*
Denise Holbrook, *violin*
Ammon Chung, *viola*
Dallin Peacock, *cello*

String Quartet in G Minor, op. 10 — Claude Debussy
Animé et très decidé — 1862–1918

Jessica Ostler, *violin*
Rachel Ostler, *violin*
Melissa Hakes, *viola*
Quinn Boyak, *cello*

String Quartet No. 15, op. 132 — Ludwig van Beethoven
Alla marcia
Assai vivace
Allegro appassionato

Cari Sue Green, *violin*
Bonnie Frazier, *violin*
Noelle Rader, *viola*
Ashley Fillmore, *cello*

Spider Dreams — David Balakrishnan
b. 1954

Aubrey Smith, *violin*
Sini-Tuulia Sohkanen, *violin*
Angela Miller, *viola*
Stacy Steinhorst, *cello*

Upcoming School of Music Events

Wind Symphony
Donald Peterson, *conductor*
Thursday, 8 April, 8:00 p.m.
de Jong Concert Hall
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now

Evening of Percussion
Percussion Ensemble, Ron Brough, *director*
Gamelan Bintag Wahu, Jeremy Grimshaw, *director*
Panoramic Steel, Ron Brough, *director*
Friday, 9 April, 7:30 p.m.
Madsen Recital Hall
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$1 off for senior citizens or BYU alumni) on sale now

BYU Philharmonic
Kory Katseanes, *conductor*
Saturday, 10 April, 8:00 p.m.
de Jong Concert Hall
$11 ($3 off with BYU or student ID/
$1 off for senior citizens or BYU alumni) on sale now
The BYU Deseret Piano Trio will perform with legendary
Stradivari violin and cello.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Aurelia Andrews
Piano

in Senior Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
8 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Etudes-Tableaux
- C Major op. 33 #2
- Eb minor op. 39 #5
- Eb Major op. 33 #7

Sergei Rachmaninov
1873–1943

Sonata in Ab Major, op. 110
- Moderato cantabile molto esperessivo
- Allegro molto
- Adagio ma non troppo – Fuga

Ludwig van Beethoven
1770–1827

Preludes
- Bruyères, Book II
- Des pas sur la neige, Book I

Danse

Claude Debussy
1862–1918

Sonata No. 1, op. 22
- Allegro marcato
- Presto misterioso
- Adagio molto appassionato
- Ruvido ed ostinato

Alberto Ginastera
1916–1983

This musical event is the one hundred seventy-sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Wind Symphony

Donald Peterson, *conductor*

with
David Blackinton, *guest conductor*

and

Faculty Artist
Ron Brough, *xylophone*

8:00 p.m.
8 April 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Amparito Roca — Jaime Texidor, 1885–1957

Donald Peterson, *conductor*

Amazing Grace — John Newton, Arr. Frank Ticheli

David Blackinton, *guest conductor*

The Golden Age of the Xylophone — Arr. Floyd E. Werle

David Blackinton, *guest conductor*

Faculty artist Ronald Brough, *xylophone*

Four Scottish Dances — Malcolm Arnold, 1921–2006, Arr. John P. Paynter

- Pesante
- Vivace
- Allegretto
- Con brio

Donald Peterson, *conductor*

INTERMISSION

Symphony No. 7 — David Maslanka, b. 1943

- Enthusiastically . . . a dream
- In the manner of a folk song
- Fast, unrelenting
- A simple song

Wind Symphony

Donald Peterson, *conductor*

FLUTE
Rachel Woodfield*
Katie Tolbert
Melissa Reese

PICCOLO
Nicole Okeson

OBOE
Megan Beardall*
Brent Duford

ENGLISH HORN
Alex Hyde

CLARINET
Sarah Dickson*
Abby Clough
Justin Laukat (also E-flat)
Tara Hill
Courtney Moses
Stephen Taylor
Laurisa Christofferson
Dane Skabelund
Elisabeth Kaseda

BASS CLARINET
Kyle Miller
Dustin Cammack

CONTRABASS CLARINET
James Fletcher

BASSOON
Tairsa Brown*
Amanda Moreton*

ALTO SAXOPHONE
Mandy Merriman
Justin Knapp

TENOR SAXOPHONE
Jory Woodis

BARITONE SAXOPHONE
Mark Christensen

HORN
Diana Dewey*
Benjamin Gooch
William Loveless
Loyd Christensen
Kristen Ordakowski

CORNET
Charlie Carr*
Austin Benesh
Justin Firth
Brandt Jensen
Skylar Steel
Matthew Pace

TROMBONE
Todd Jacobs*
Curtis Biggs
Alex Steed
Austin Bushman

EUPHONIUM
Daniel Stolworthy*
David Larson

TUBA
Brenden McQuay*
Ryan Lee

PERCUSSION
Matt Tippetts*
Celeste Lara
Marshall Oelkers
TJ Peper
Chris Nelson
Matt Slack

BASS
Kelli Swan

PIANO
Jackie Bodily

HARP
Mallory Wahlstrom

*principal

Amparito Roca

Jaime Texidor Dalmau was a composer, conductor, and publisher who lived most of his life in Baracaldo, a city in northern Spain. He was born in Barcelona in 1885, and it is said that he played saxophone in a military band for several years. In 1927 he became the conductor of the Baracaldo municipal band, a position he held until 1936. Over this period, he composed so much band music that he established his own publishing company. Many of his compositions were in the Paso Doble genre, including "Amparito Roca," which is one of the most well known of its kind in the North American band repertoire.

Amazing Grace

The hymn "Amazing Grace" was written by John Newton (1725–1807), a slave ship captain who, after years of transporting slaves across the Atlantic Ocean to the New World, suddenly saw through divine grace the evilness of his acts. Ticheli's interpretation was commissioned by John Whitwell in loving memory of his father, John Harvey Whitwell, and was first performed in 1994.

Ticheli wrote:

> I wanted my setting of "Amazing Grace" to reflect the powerful simplicity of the words and melody—to be sincere, to be direct, to be honest—and not through the use of novel harmonies and clever tricks, but by traveling traditional paths in search of truth and authenticity.
>
> I believe that music has the power to take us to a place that words alone cannot. And so my own feelings about "Amazing Grace" reside in this setting itself. The harmony, texture, orchestration, and form are inseparable, intertwined so as to be perceived as a single expressive entity.

The Golden Age of the Xylophone

In 1983 "The Golden Age of the Xylophone" was originally arranged for percussionist Randall Eyles and the United States Air Force Band by its former chief arranger Floyd Werle. It was performed extensively through the 1980s and among the dozens of performances was a live TV broadcast to an estimated audience of 60 million viewers.

During the early 1900s the xylophone was very popular—largely due how well the instrument was suited to the "lively" music of its time. This medley of tunes from the period is sure to remind listeners of America's past hits from vaudeville, ragtime, and ballroom audiences.

Four Scottish Dances

Malcolm Arnold has composed a number of "national dances." The "Four Scottish Dances," composed in 1957, are original works that employ traits and timbres derived from Scottish folk music. The opening movement (Pesante) is in the style of a strathspey, a slow Scottish dance from the strath valley of Spey, with a hint of bagpipes and their drones. A lively reel starts off the second movement (Vivace). The bassoon's melody brings visions of the town drunk, who is whisked away with the return of the reel. In the third movement (Allegretto), Arnold provides "an impression of the sea and mountain scenery on a calm summer's day in the Hebrides." The last movement (Con brio) is a lively fling filled with a sense of abandonment.

Symphony No. 7

Commissioned by consortium of thirty-three university bands, including the BYU Wind Symphony, David Maslanka's Symphony No. 7 premiered in 2005. Reflecting on the work, he writes:

> I am strongly affected by American folk songs and hymn tunes, and I think of this symphony as "old songs remembered." With one exception all the tunes are original but they all feel very familiar. The borrowed melody is from the 371 Four-Part Chorales by J. S. Bach. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call which evokes an inner world of associations.
>
> I. Sunday night church services from my youth. Mrs. Smith played the piano. The opening piano solo is marked "enthusiastically" in the score. A dream travels to a far place. (Later he referred to the last section of this movement as "desert music"—evoking the feeling of being in such a place where the sun, sky, heat, sand and rocks are constant.)
>
> II. In the manner of an American folk song, with a setting that might have come out of the 19th or early 20th centuries.
>
> III. A ferocious fast music, unrelenting, determined to get a grip on chaos. Toward the end a fractious quote of the Bach Chorale melody *Du Friedensfurst Herr Jesu Christ* (Prince of Peace, Lord Jesus Christ).
>
> IV. A simple song of peace and healing.

In preparation for tonight's concert, Dr. Maslanka was interviewed by Classical 89. In essence, he summed up the meaning of the symphony is peace. For him, that is what the music discusses,"the need for peace and unity in the world even among all the discord," referring to the third movement that culminates into a hectic climax.

The final movement is begun with an invitation to reflect, initiated by a Buddhist meditation bell and followed by an inspiring song of peace and healing. As the final resolution of the song is poignantly whispered from the keyboard, it is difficult to imagine that Maslanka could have been more effective in reaching the human soul with his call for peace.

Classical 89:

Fifty is the new *forte*!

50 Years Ago . . . The Reason for Our Celebration

Only some great ideas spring into existence in a heartbeat. Most emerge over time, with hundreds of contributors. The radio service you know today as KBYU-FM, Classical 89, fits into the latter category. It's not easy to say precisely when KBYU was born. Officially, we date our beginning to the era in which FM transmission was first implemented as an industry staple and also to our obtaining of a license to broadcast on the FM band, which happened in 1960. FM radio transmission as a technology was more than just a "sound" idea; it was a great idea, and still is. The classical format was and remains a great cultural idea . . . carried on the FM signal still, but also available as engaging programming through new digital media. (We're on the air around the clock at 89.1 and 89.5 FM and online at classical89.org) As we celebrate our 50th anniversary, we fully expect that "Great Music—Sound Ideas" will get only better and better as the years progress. After all, fifty is the new forte!

—Marcus Smith
Station Manager, Classical 89

This musical event is the 178th performance sponsored by the BYU School of Music for the 2009–2010 season.

BYU School of Music Celebrates

Classical 89:

Synthesis

Jazzing the Classics and Thirdstream Jazz

Ray Smith, *director*

Ellington, Goodman, Jolson & Goodwin

Wednesday, April 7

BYU Wind Symphony

Donald Peterson, *conductor*

David Blackinton, *guest conductor*

Werle, Newton, Arnold & Maslanka

faculty artist Ron Brough, *xylophone*

Thursday, April 8

BYU Philharmonic

Kory Katseanes, *conductor*

Beethoven: Symphony No. 5

Beethoven: Triple Concerto for Violin, Cello & Piano

BYU Deseret Piano Trio

Saturday, April 10

All concerts 8:00 p.m., de Jong Concert Hall,
Harris Fine Arts Center, $11

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Fifty is the new *forte!*

BYU*arts*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jaxon Williams
Guitar

in Junior Recital

Student of Lawrence Green

Required for the Bachelor of Music Degree
with an Emphasis in Performance

4:00 p.m.
9 April 2010
Auditorium
Museum of Art

PROGRAM

Petenera Rondeña	Regino Sainz de la Maza 1896–1981
Campanas del Alba	Eduardo Sainz de la Maza 1903–1982
9 Canciones Populares de Cataluña La Filla del Marxant Lo Rossinyol El Mestre L'Hereu Riera El Testament d'Amelia Canço del Lladre Plany La Preço de Lleida Lo Fill del Rei	Miguel Llobet 1878–1938
Estudio Sin Luz	Andres Segovia 1893–1987
Capricho Catalan	Isaac Albéniz 1860–1909
Vals Op. 8, No. 4 Julia Florida Vals de Primavera Mazurka Apasionata La Catedral	Agustín Barrios Mangoré 1885–1944

This musical event is the one hundred fifty-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors Brass Quintet

Coached by

Will Kimball

5:00 p.m.
9 April 2010
Auditorium
Museum of Art

PROGRAM

Fancies, Toyes and Dreames — Giles Farnaby
arr. Elgar Howarth

- The Old Spagnoletta
- Tell mee Daphne
- A Toye
- The New Sa-hoo

Quintet — Malcolm Arnold

- Allegro vivace
- Chaconne
- Con brio

Animal Ditties VII for Brass Quintet & Narrator — Anthony Plog

- The Duck
- The Praying Mantis
- The Cow
- The Rhinoceros
- The Camel
- The Octopus
- The Squab
- The Firefly
- The Wasp
- The Cuckoo

INTERMISSION

Mini Overture for Brass Quintet — Witold Lutoslawski

Brass Quintet, op. 65 — Jan Koetsier

- Andante con moto
- Andantino
- Molto vivace

Joseph Nibley, *trumpet*
Jamie Teot, *trumpet*
Kenji Hood, *horn*
Dustin Grady, *trombone* (first half)
Todd Jacobs, *trombone* (second half)
Brenden McQuay, *tuba*

This musical event is the 153rd performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Rulon Bailey
Clarinet

in Senior Recital

Student of Jaren Hinckley

Assisted by
Maria Dickson, *piano*
Marcelo Maldonado, *clarinet*
BYU Clarinet Quartet
- Abby Clough, *e-flat clarinet*
- Marcelo Maldonado, *b-flat clarinet*
- Sarah Dickson, *b-flat clarinet*
- Tara Hill, *bass clarinet*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
9 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Time Pieces — Robert Muczynski, b. 1929
- Allegro risoluto
- Andante espressivo
- Allegro moderato
- Introduction and Allegro energico

Sonata in F minor, Op. 120 — Johannes Brahms, 1833–1897
- Allegro appassionato
- Andante un poco Adagio
- Allegro grazioso
- Vivace

Intermission

Where the Wild Things Are — Jaren Hinckley, b. 1968

BYU Clarinet Quartet

Columbian Dances — Mauricio Murcia Bedoya, b. 1976
- Saturday
- Sabroso

Marcelo Maldonado, *clarinet*

This musical event is the seventy-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Evening of Percussion

Percussion Ensemble
Ron Brough, *director*

Gamelan Bintang Wahyu
Jeremy Grimshaw, *director*

Panoramic Steel
Ron Brough, *director*

7:30 p.m.
9 April 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Rancho Jubilee — Andrew Beall

Rounders — Michael Burritt

Gavin Ryan, *marimba soloist*

Rancho Jubilee is the name of a Dominican restaurant on my corner in Washington Heights. Its fun décor and lively atmosphere mixed with Latin and Caribbean influences provide a nice setting for this—what is most likely the first of its kind—trio for Cajons. Cajon is a Spanish work, meaning box. The instrument originated in Perú and later became popular in Spanish flamenco music. Because of the wire strings extending across the Cajon, it has a fantastic sound, much like a drum set, with snare and bass. In the piece itself, I've taken several key rhythmic motives and spread them over a variety of contexts as well as used a few standard rudiments (paradiddle, double-paradiddle, paradiddlediddle, etc.) and juxtaposed them into syncopated rhythms throughout. Besides standard techniques, the different timbre ideas include knocking on the Cajon's side with knuckles, kicking the side with the heel of the foot, brushing the surface of the Cajon with fingers and nails, brushing the performer's leg, clapping the hands, and pounding the fist directly in the center of the Cajon. My last day writing was spent at Rancho Jubilee, and I am pleased to pay tribute to this restaurant, which continues to be a consistent sanctuary for composing and orchestrating.
The trio was commissioned by Drew W. Johnson and premiered at the University of South Carolina.
—Andrew Beall

Rounders
I have often thought that performing and amusement park rides hold much in common. For me, there are two distinct sensations that we experience in both scenarios that entice us to take the "ride" time and time again. The physical sensation of the movements of sudden meter change and rhythmic syncopation creates the feeling of "rounding" the corners of a rollercoaster ride where centripetal force pulls our body in all directions. The mental sensation—like that of a game where chance and gambling are involved—is not dissimilar from taking the stage and performing this piece or any other. Think of Rounders as a thrill ride at the Burritt Amusement Park. No refunds for bruised egos.
—Michael Burritt

Percussion Ensemble
Ron Bough, *director*
Matt Tippetts, Jenne Murphy, Chris Nelson, T J Peper, Gavin Ryan, Celeste Lara

Sekar Taman — I Ketut Gede Asnawa

Gonténg Pengawak Solo — Based on a composition by I Wayan Lotring

Taruna Wireng Putri — Gavin Ryan

Sekar Taman, which translates from the Balinese as "flowers from the garden," is a contemporary work by master Balinese composer and teacher I Ketut Gede Asnawa and his wife, the choreographer Putu Oka Mardiani. The work, created in the style of a traditional Balinese welcome dance, was composed especially for gamelan semara dana. This is a relatively new type of gamelan that is built and tuned in such a way as to allow shifts from one mode or scale to another. In Balinese music these shifts are highly expressive, as each distinct musical mode can evoke not only a particular mood but also a particular kind of repertoire (courtly, religious, recreational, etc.) or even echo a particular place (palace, temple, village, etc.). Asnawa draws on the imagery of flowers to convey the different qualities of the various modes he uses in the piece. The floral imagery also informs the dancer's movements as well.

The version of **Gonténg Pengawak Solo** on this program is based on a piece by Balinese composer I Wayan Lotring (1898–1983). The "Solo" in the title refers to the nickname of the Javanese city of Surakarta, which Lotring visited with his troupe of musicians and dancers. "Pengawak" refers to a traditional Balinese musical structure. "Gonténg" is somewhat less clear: the word in Javanese can refer to either a cucumber or a termite with a large head; humorously quirky, in either case. The piece itself alternates between two distinct types of textures. It begins with an undulating passage of looping, interlocking patterns called kotekan, then shifts to a bold but meandering unison melody. This leads to another passage of even faster and more elaborate kotekan, followed by a final reiteration of the unison melody.

Taruna Wireng Putri was composed by BYU percussion student Gavin Ryan for Balinese gamelan with Western multi-percussion. The title refers to the protection ("wireng") of a princess ("putri"), symbolized in the dance by the use of an umbrella. Although the work appears a hybrid of Eastern and Western styles, the rhythms of the Western percussion instruments are actually based on specific drum, cymbal, and gong patterns from Bali—with occasional forays into discernibly American sounds. One particularly important rhythm is the gilak pattern, traditionally played by two interlocking drums but executed in this piece by a single drummer with a hand and foot each taking a part. The work features a contrast of sonorities, from the jarring stops and starts of the virtuosic kebyar style, to the meditative middle section, to the rapid interlocking kotekan patterns near the work's end.

Gamelan Bintang Wahyu

Jeremy Grimshaw, *director*

Tanielle Alvarez, Dane Brock, Kent Carpenter, Britny Clark, Alyhba Encinas, Mathieu J. Foley**, Scott Haynie, Shannon Haynie, David Hernandez, Cynthia Knight, Josie Layton, Myrna Layton, Preston Lewis, Jenne Murphy*, Becky Perry, Brooklyn Poulter, Adis Regar, Gavin Ryan*, Alden Smith, Amanda Smith, Curtis Smith, Eric Sorensen, Meg Sorensen, Mike Westover

*Teaching Assistant **Manager

Gamelan Bintang Wahyu is an ensemble of musicians, from all across the BYU community, dedicated to learning and performing the traditional and contemporary music of Bali, a small but artistically rich island in the Indonesian peninsula. The ensemble was founded in 2008 by Dr. Jeremy Grimshaw, and performs on instruments hand-crafted by Balinese tuners and carvers in the shop of I Wayan Beratha, Bali's most revered composer and instrument builder. The ensemble accepts a limited number of new members each semester; no prior experience with gamelan is required, though a high level of commitment and effort is. If you are interested in finding out more about gamelan, or would like to observe a rehearsal, please contact Dr. Grimshaw at jeremy.grimshaw@byu.edu.

Sweet Delilah — Chris Tanner

Pan Woman — Ray Holman

Panoramic Steel

Ron Brough, *director*

Whitney Christensen, Mike Center, Melissa Seipel, Scott Monson, Roger Brough, Cori Murphy, Nate Haines, Steven Kitterman, Burke Davis, Preston Lewis, Dave Hernandez, Kristi Peterson, James Stockton

This musical event is the 150th performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Britny Clark
Piano

in Senior Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
9 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Harmonies poétiques et religieuses — Franz Liszt, 1811–1886
Bénédiction de Dieu dans la solitude

Sonata in D Major, K. 576 — Wolfgang Amadeus Mozart, 1756–1791
Allegro
Adagio
Allegretto

Etude in C Major, op. 10, no. 1 — Fryderyk Franciszek Chopin, 1810–1849

Sonata No. 2, op. 54 — Nikolai Kapustin, b. 1937
Allegro molto
Scherzo
Largo
Perpetuum mobile: Allegro vivace

Britny Clark is one of four Reid Nibley scholars for the academic year.

This musical event is the one hundred sixty-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Stratford
Media Music

in Recital

Assisted by
Michael McClellan, *bass*
Jay Tibbitts, *drums*
Nicole Okeson, *flute*
Matt Nielson, *vocal*
BJ Zeyer, *vocal*
Adam Ellison, *vocal*
Chris Udall, *vocal*
Jeff Cundiff and Jordan Roper, *sound*

In Partial Fulfillment of the Requirements
for the Bachelor of Music Degree in Media Music Studies

"I wish to express special gratitude to my parents for always encouraging me to develop my musical abilities, to Ron Simpson for opening the door to so many incredible opportunities at BYU, and to my friends in the Media Music program and School of Music for never ceasing to inspire me with their creativity and their love of music." - Daniel Stratford

11:00 a.m.
10 April 2010
Maeser Building Auditorium

PROGRAM

Jack of All Trades (You Gotta Let Go)

Get Out of My Head

When You Look at Me

Fugue in D Major

America the Beautiful — Lyrics by Katerine Lee Bates

My River Runs to Thee — Lyrics by Emily Dickinson

While the Moon Gazed

"...and the moon gazed on my midnight labours, while, with unrelaxed and breath less eagerness, I pursued nature to her hiding-places." Mary Shelley, Frankenstein

WWII Theme *

Horse Crazy (excerpt) *

Kiki's Delivery Service (excerpt) *

The Woman in My Life * — Music and Lyrics by K. Stegall and P. Henderson

(clone of the professional record as sung by Phil Vassar)

I Felt the Rain

Away

Stroke by Stroke

All songs written by Daniel Stratford, unless indicated.

* Pre-recorded Media, required demonstration of coursework for this recital.

This musical event is the one hundred eighty-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Megan Beardall
Oboe

in Senior Recital
Student of Geralyn Giovannetti

Assisted by
Becky Perry, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

12:30 p.m.
10 April 2010
Auditorium
Museum of Art

PROGRAM

Sonata in C Minor, RV 53 — Antonio Vivaldi, 1678–1741

- Adagio
- Allegro
- Andante
- Allegro

Sonate pour Hautbois et Piano — Henri Dutilleux, b. 1916

- Aria: Grave
- Scherzo: Vif
- Final: Assez allant

INTERMISSION

Concerto in C Major, KV 314 — Wolfgang Amadeus Mozart, 1756–1791

- Allegro aperto
- Adagio non troppo
- Rondo: Allegretto

This musical event is the 142nd performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

John Ross Wilson
Composition

in Senior Recital

Student of Michael Hicks

Assisted by
Thomas Glenn, *tenor*

All works composed by John Ross Wilson

Required for the Bachelor of Music Degree
with an Emphasis in Composition

12:30 p.m.
10 April 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

I Know That My Redeemer Lives For Choir
Text adapted from Samuel Medley
Dedicated to Murray Boren

Ben Boster, *conductor*

I Know That My Redeemer Lives

I know that my Redeemer lives.
He lives.
He Lives who once was dead.
I know, and I will sing; my Prophet, Priest, and King.

My Lord – Savior – comfort me. Plead for me.
Wipe away my tears and silence my fears.
Calm my heart. Bring me there safely. Impart all blessings.
Silence my fears.

Take away my pain. Take my pain away.

Hear me. Guide me. Feed me. Bless me.
I shall conque death in thee, and my hungry soul thou will feed.
What comfort this sweet sentence gives me;
I know that my Redeemer – He lives.

I know that my Redeemer lives.
My King, what comfort Thou has given.
My Prophet, my Priest, and my eternal King;
I know that Thou dost live.

Perlustro Breve (short examination) For Woodwind Quintet
Dedicated to David Sargent

Katie Tolbert, *flute*
Kirsten Madsen, *oboe*
Tara Hill, *clarinet*
Amanda Moreton, *bassoon*
Jared Miles, *horn*

Vidierus Igneus (we see the burning) String Quartet No. 1
Dedicated to Michael Hicks

Cair Su Green, *violin*
Bonnie Frazier, *violin*
Noelle Rader, *viola*
Ashley Fillmore, *cello*

Quelle est Cette Chose? (what is this thing?) Ensemble Aleph
Dedicated to Steven Ricks

Thomas Glenn, *tenor*
Tara Hill, *bass clarinet*
Courtney Moses, *Bb clarinet*
Dave Hernandez, *percussion*
Miriam Medley, *piano*
Mary Julia, *violin*
Tom Powell, *cello*

Quelle est Cette Chose?

Quelle est cette chose, quie me prend l'espirit et le plie
en deux?

Comment se fait-il que moi, un home d'une telle ré-
forme, je sois prise,
Balayée par ce Grand Orage,

et,
en tombant
en chemin,
mon Coeur
reçoive tant de coups.

Quoi alors!
S'agit-il
des Cieux ou de l'Enfer;
du Plaisir ou de la Peine?

En dois-je décider?

Car rester
Entraîne une soumission per degré,
Et, ceci étant le grand mystere,
je languis de savior...

Quelle est cette chose, qui me prend l'espirit et le plie
en deux?

What is This Thing?

What is this thing, which takes my mind and bends
It so?

How can it be that I, a man of such re-
Form, may be taken,
    Swept by this Great Storm.

And,
    Falling,
        As it goes,
            My heart
                Receives so many blows.

            What then!
                Does it tell
                Of Heaven of Hell;
                Pleasure or Pain?

            Must I decide?

For to abide
Dooms a subjection in degree,
And being this great mystery,
I long to know...

What is this thing, which takes my mind and bends
It so?

Poem by John Ross Wilson

Kedushah (holiness) Piano Violin Duet
Dedicated to Neil Thornock

Mary Julia McKean, *violin*
Miriam Medley, *piano*

A Dream Text by Edgar Allen Poe

Thomas Glenn, *tenor*
Amy Glenn, *piano*

A Dream

In visions of the dark night
I have dreamed of joy departed
But a waking dream of life and light
Hath left me broken-hearted.

Ah! what is not a dream by day
To him whose eyes are cast
On things around him with a ray
Turned back upon the past?

That holy dream - that holy dream,
While all the world were chiding,
Hath cheered me as a lovely beam
A lonely spirit guiding.

What though that light, thro' storm and night,
So trembled from afar
What could there be more purely bright
In Truth's day-star?

Fight Fire With Fire For String Orchestra and Bowed Wire
Dedicated to Christian Asplund

Blaine Daimaru, *conductor*
Christian Asplund, *viola*
John Wilson, *bowed wire*

Choir

Andrea Hoefferle
April O'Berry
Ari Strickland
Austin Papritz
Ben Boster
Bethany Zenk
Britain Young
Candace Shields
Carly Smith
Chris Downard
Dalan Guthrie
Elizabeth Tait
Jacob Colvin
Jacob Meldram
John Wilson
Jonathan Litster
Lisa Christensen
Logan Bradford
Mary Castleton
Matthew Fletcher
Meilina Moore
Melanie Merrill
Sarah Huggard
Shannyn Illingworth
Steven Carroll
Steven Nay
Whitney Larson

String Orchestra

Abby Neeley
Alyse Pepperdine
Ammon Chung
Andrew Snow
Blaine Daimaru
Brook LeBaron
Camden Hardy
Carlos Escamilla
Dan Newbold
Daniel Sanders
Darren Cueva
David Ostler
Devin Jackson
Emily Cloward
Emily Orton
Erik Eliason
Hye Sun Choi
Janette Fernelius
Jessica Fisher
John Wilson
Joy Laudie
Julie Smith
Karl Bitter
Kevin Swan
Kristin Bowles
Matea Trevino
Matt Wise
Matthew Young
Megan Hirschi
Natachia Li
Nicole Pehrson
Pono Santos
Rachelle Garrett
Rebecca Winters
Sarah Smith
Spencer Cahoon
Stephen Bolster
Tracy Tiu
Vanese Landry
Whitney Sorensen

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

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This musical event is the one hundred eighty-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Emily Duncan
Soprano

Jubal Joslyn
Tenor

in Junior Recital

Students of Diane Reich and Darrell Babidge

Assisted by
Maria Dickson, *piano*
Aurelia Andrews, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
10 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Total Eclipse, from *Samson* *	George Frideric Handel 1685–1759
Và godendo, from *Serse* +	George Frideric Handel
Amarilli, mia bella +	Giulio Caccini 1546–1618
Ouvre ton coeur *	George Bizet 1838–1875
À chloris *	Reynaldo Hahn 1875–1947
Rève d'amour + Après un reve +	Gabriel Fauré 1845–1924
Dies Bildnis ist bezaubernd schön, from *Die Zauberflöte* *	Wolfgang Amadeus Mozart 1756–1791
Minnelied *	Johannes Brahms 1833–1897
Ein Jüngling liebt ein Mädchen *	Robert Schumann 1810–1856
Liebst du um Schönheit + Loreley+	Clara Schumann 1819–1896

To Lizbie Browne *	Gerald Finzi 1901–1956
When I have sung my songs *	Ernest Charles 1895–1984
Spring, from *6 Elizabethan Songs* + Winter, from *6 Elizabethan Songs* +	Dominick Argento b. 1927
L'elisir d'amore	Gaetano Donizetti 1797–1848
Una furtiva lagrima *	
Prendi, per me sei libero +	
Esulti pur la Barbara * +	

+ - Emily Duncan and Maria Dickson
* - Jubal Joslyn and Aurelia Andrews

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the one hundred sixty-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Lorenzo Verde
Guitar

Assisted by

Justin Leslie, *guitar*

2:00 p.m.
10 April 2010
Auditorium
Museum of Art

PROGRAM

Serenata española	Joaquin Malats 1872–1912
Farewell to Stromness	Peter Maxwell Davies b. 1934
Brightly Beams Our Father's Mercy	George F. Root 1820–1895 Arr. Lawrence Green b. 1954
A Poor Wayfaring Man of Grief	George Coles 1792–1858 Arr. Lawrence Green
Medley: Onward Christian Soldiers/We Are All Enlisted	Sir Arthur S. Sullivan 1842–1900 William B. Bradbury 1816–1868 Arr. Lawrence Green
Suite Castellana Fandanguillo Arada Danza	Federico Moreno-Torroba 1891–1982

In My Life	John Lennon 1940–1980 Paul McCartney b. 1942
Torre Bermeja (Serenata)	Isaac Albeniz 1860–1909
Danza Brasilera	Jorge Morel b. 1931
La Rossignol	Anonymous
Drewrie's Accordes	Anonymous
Danza española No. 2 (Oriental)	Enrique Granados 1867–1916
Danza española No. 10	Enrique Granados

University Chorale
Paul Broomhead, *conductor*
Tuesday, 13 April, 7:30 p.m.
Provo Tabernacle
$3 on sale now

University Bands
Tuesday, 13 April, 7:30 p.m.
de Jong Concert Hall

Brass Chamber Night
Tuesday, 13 April, 7:30 p.m.
Madsen Recital Hall

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This musical event is the 157th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Holland Hettinger Denny
Harp

in Junior Recital

Student of Nicole Brady

Assisted by
Diane Bastian, *piano*
Katie Tolbert, *flute*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:00 p.m.
10 April 2010
Lecture Hall
Karl G. Maeser Building

PROGRAM

Nocturne No. 3 Des Reves D'Amour (from *Dreams of Love*) — Franz Liszt
"Liebestraume" — 1811–1886
(Transcribed for harp by Henriette Renié)

Sonata for Harp — Germaine Tailleferre
Allegretto — 1892–1983
Lento
Perpetuum Mobile: Allegro Gaiement

Concerto in C Major for Flute, Harp and Orchestra, K. 299 — Wolfgang Amadeus Mozart
1756–1791
Allegro
Andantino
Rondo: Allegro

This musical event is the one hundred fifty-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Blake Allen
Viola

in Senior Recital

Student of Claudine Bigelow

Assisted by
Christopher Koelzer, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
10 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite No. 2 in D minor, BWV 1008 — Johann Sebastian Bach, 1685–1750

- Sarabande
- Menuet I
- Menuet II
- Gigue

Sonata Pastorale — Lillian Fuchs, 1901–1995

- II. Pastorale
  - Allegro energico

Pulse Aria — Stephen Andrew Taylor, b. 1965

Achoo Lullaby

Intermission

Sonate in E-flat, op. 120 No. 2 — Johannes Brahms, 1833–1897

- Allegro amabile
- Appassionato, ma non troppo Allegro
- Andante con moto-Allegro non troppo

Elegie fur Viola und Klavier, op. 30 — Henri Vieuxtemps, 1820–1881

This musical event is the one hundred sixty-three performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Shadow Sherwood Hansen
Soprano

in Senior Recital

Student of Lawrence Vincent

Assisted by
Aurelia Andrews, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
10 April 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Youth and Love	R. Vaughan Williams 1872–1958
An die Musik	Franz Schubert 1797–1828

Una donna a quindici anni, from *Così fan tutte*	Wolfgang Amadeus Mozart 1756–1791
Le charme	Ernest Chausson 1855–1899

Satisfaction Angels Are the Highest Form of Virtue	William Bolcom b. 1938
Simple Little Things, from *110 In the Shade*	Harvey Schmidt b. 1929

Du Ring an meinem Finger	Robert Schumann 1810–1856
Ideale	Sir Paolo Tosti 1846–1916
Ouvre ton coeur	Georges Bizet 1838–1875

INTERMISSION

Guide Me to Thee	Robert Lee Rowberry b. 1955
Pieta, Signore!	Alessandro Stradella 1639–1682

Art is Calling for Me, from the Broadway Comic Opera, *The Enchantress*	Victor Herbert 1859–1924

O, mio babbino caro, from *Gianni Schicchi*	Giacomo Puccini 1858–1924
Plaisir d'amour	Jean Martini 1741–1816
Lachen und weinen	Franz Schubert

Ah! Je veux vivre, from *Romeo et Juliette*	Charles-François Gounod 1818–1893

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Philharmonic

Kory Katseanes, *conductor*

with

Deseret Piano Trio

Monte Belknap, *violin*
Julie Bevan, *cello*
Jeffrey Shumway, *piano*

8:00 p.m.
10 April 2010
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Summer Has Ten Thousand Stars — Joseph Sowa

Jamie Teot, *conductor*

In Partial Fulfillment of the Requirements for the
Degree of Master of Music in Instrumental Conducting

Concerto for Violin, Cello, and Piano in C Major, op. 56 — Ludwig van Beethoven 1770–1827

- Allegro
- Largo
- Rondo alla Polacca

Deseret Piano Trio

Monte Belknap, *violin*
Julie Bevan, *cello*
Jeffrey Shumway, *piano*

The violin and cello played in tonight's concert were made by Antonio Stradivari and are on loan from generous friends of the School of Music.

INTERMISSION

Symphony No. 5 in C Minor, op. 67 — Ludwig van Beethoven

- Allegro con brio
- Andante con moto
- Allegro
- Allegro

BYU Philharmonic
Kory Katseanes, *conductor*

Violin I
Allison Smith
Cari Sue Green
Ashley Kunz
Emily Orton
Aubrey Smith
Sini-Tuulia Sohkanen
Melissa Combe
Jessica Ragsdale
Bonnie Frazier
Mary Julia Wilson
Kaitlin Rackham
Stephanie Nielsen
Sarita Powell
Jessica Jenson
Jared Starr
Mindy Palmer
Sharlee Olson
Megan Schramm

Violin II
Caitlin MacKay
Annie Sandholtz
Tim McClure
Haylie Howard
Rachel Ostler
Lauren Moffitt
Kathryn Hawker
McKay Harline
Mayu Greenhalgh
Sophie Wilson
Denise Holbrook
Brittany Williams
Josie Nielson
Mariel Contreras
Elyse Hudson
Melanie Hogg

Viola
Andrew Snow
Blake Allen
Noelle Rader
Carrie Castleton
Sam Powell
Courtney Chapman
Angela Miller
Melissa Hakes
Allie Bennett
Devan Bartholomew
Annisija Wallin
Sarah McQueen
Emily Chambers
Michelle Susong

Cello
Ashley Fillmore
Natachia Li
Stacy Steinhorst
Seth Castleton
Quinn Boyack
Rachel Clawson
Joseph Woodward
Jordan Nichols
Robert Willes
Marilyn McCall
Alexis Thompson
Tom Powell
Dallin Peacock
Karlee Smith

Bass
Kevin Swan
Chad Bacon
Matt Green
Robert Qualls
Darren Cueva
Aaron McMurray
Colin Hatch

Harp
Marielle Smith

Flute
Danielle Priest
Katherine English

Piccolo
Amber Packard

Oboe
Brianna Wright
Kirsten Madsen

English Horn
Natasha Wallin

Clarinet
Daniel Bailey
Hannah Bates

Bass Clarinet
Russell Balli

Bassoon
Katie Nibley*
Jessi Judd*

Contrabassoon
Tairsa Brown

Horn
Kenji Hood
Kara Chandler
Anna Lenhart
Jared Miles

Trumpet
Joe Nibley
Spencer Wallin
Jamie Teot
Josh Coffey

Trombone
Lyman McBride
Dustin Grady

Bass Trombone
Preston Judd

Tuba
Matthew McDowell

Percussion
Jenne Murphy
Gavin Ryan
Nathan Haines
Jordan Rose
Dave Hernandez

*co-principal

Regarded as the greatest violin maker of all time, Antonio Stradivari (1644–1737) had a successful career that spanned more than seventy years. Assisted by his two sons in Cremona, Italy, Stradivari produced more than 1,000 instruments of which approximately 650 remain in existence today—450 violins and sixty cellos. Many of his instruments were made for royalty and are now preserved in museum collections.

The violin used in tonight's performance, one of Stradivari's most famous, is known as the "Firebird-St Exupery." Its fire red varnish on the Maplewood plate curls like the wings of a bird taking flight, thus the name "Firebird."

Since 1929 it belonged to the family of Antoine de Saint-Exupéry, the author of *The Little Prince* and famous aviation pioneer. He was forty-four when he died in 1944 on a wartime reconnaissance mission over southern France. Pieces of his aircraft were located in the Mediterranean Sea off the coast of Marseille, some sixty years after his disappearance.

The "Firebird" was then purchased in 1962 by the Dutch merchant Max Moeller in Paris for an American collector, who sold it to the famous Italian virtuoso Salvatore Accardo from Napoli, before finding its way back to the U.S.

Regarded as the greatest pre-1700 Stradivari cello, the 1689 "Archinto" is renown for its remarkable beauty and extraordinary sound. Although most of Stradivari's early cellos were made with poplar and willow, the "Archinto" was constructed with maple back, sides, neck, and scroll. Most of these early cellos have been reduced in size; however, the "Archinto" remains slightly more than thirty inches in length.

It is accompanied by documentation and twelve certificates of authenticity that trace its entire history. Among its previous owners are Count Giuseppe Archinto (1783–1861) of Milan, who commissioned the cello and for whom it is named, and Jules Delsart (1844–1900), a famous French cellist.

The "Archinto" is the sister to the "Tuscan" or "Medici" cello which resides in the Instituto Cherubini in Florence.

Summer Has Ten Thousand Stars

When I was a child, among the many things I wanted to be when I grew up, I wanted to be an astronomer. My mom, happy as always to nurture my interests, taught me some of the constellations (though the only ones that stuck were Orion and the two dippers). From my school library, I checked out piles of books on the subject. And, of course, I watched my fair share of *Star Trek* episodes. While living in Utah the past several years, it has been a joy for me every now and again to go up the canyon and look at all the stars. This piece brings to my mind all these memories.

Yet stars were the furthest thing from my mind when I got the opportunity to write an orchestra piece, initially for the BYU Philharmonic. Now, it's rare as an undergraduate to get your orchestra music read by an orchestra. Getting your music read not once but twice, with time to revise your piece for each new reading—and then having your piece properly rehearsed and performed—that's pretty much unheard of. But that's what happened. And it took me up until the very end of this process to see the music through the notes, identify it, and give it an appropriate title.

It may surprise some people that it took me so long to understand what I was writing, but, as Igor Stravinsky said, "Inspiration is in no way a prescribed condition of the creative act, but rather a manifestation, that is chronologically second . . . Everything is balance and calculation through which the wind of the speculative spirit blows. It is only afterwards that the emotive disturbance which is at the root of inspiration may arise."

To make a Mormon analogy, when we build temples, though we can feel God's hand in the process, it isn't until after the building is finished and dedicated that God's Spirit fills and dwells in it. The creative act is often similar. Often, one must make a house of notes before the music comes and breathes life into it—that is to say, "inspires" it.

—Joseph Sowa

Concerto for Violin, Cello, and Piano in C Major, op. 56

The "Triple Concerto" is undoubtedly the least well known and played of Beethoven's concerti. The "Violin Concerto" often contends for the best violin concerto moniker. The piano concertos are well known and often played, and the 4th and 5th are monumental. Somewhere in the forest of those giants stands this unique creation which just occasionally gets the sunlight it deserves. Certainly deserving musically, its obscurity is most likely due to the logistical challenges of execution. Most orchestras engage soloists one at a time, for obvious financial reasons. There are also few professional piano trios, and their world is the parallel universe of chamber music. To mount a performance of the triple is just not often considered. This is a pity because the concerto is the only one of its kind and is full of typical Beethovian invention and beauty.

Though there are the usual three movements, the structure and presentation are quite unusual. A long first movement is followed by a very brief second which proceeds without stop to the third, a Rondo alla Polacca. The three soloists are also unusually presented. Often the trio plays alone, with very light orchestral accompaniment, the orchestra occasionally bursting out between phrases. In some sense, the trio is their own accompaniment, and the orchestra is there to give the soloists a chance to catch a breath now and then. The cello has an especially prominent role, introducing many of the themes, and placed high in its own range so as to be heard above the orchestra. It's possible the concerto was written for a young pianist, which may explain why the violin and cello parts are more prominent by contrast. The brief second movement is also unusual due to its very sparse orchestral accompaniment. Here the piano trio emerges almost in its natural setting of chamber music, before the cello leads alone, in a most unusual transition of rhythmic variation on a single repeated note directly into the polacca. Interchangeable with the polonaise, the traditional Polish dance, "alla polacca", simply means like a polonaise. With wit, charm, and melody the last movement is the capstone to this much-neglected gem of the concerto world.

—Kory Katseanes

Symphony No. 5 in C Minor, op. 67

It's the definition of classical music. It's iconic opening is also so ubiquitous that it makes actually experiencing the symphony, either for the first time, or after many times, a challenge. One can certainly enjoy the ride each time, but the emotional impact and the appreciation of its unique construct is actually compromised by its own popularity. There are so many attendant preconceptions

and attached extra-musical associations that having a purely musical experience with the symphony is unlikely. Beethoven may well have said it represented "Fate knocking at the door," but who can hear it now and come up with another option. Our minds are filled with usages ranging from the Allied Forces code for victory to Judge Judy's theme song. For musicians also, it has its baggage car attached. Performance practice has arrived at a typical pattern that is actually a departure from the written score. You will hear tonight a different sort of beginning to this symphony and one carried throughout the first movement. If you can hear what is actually played, and not the recording that is already playing in your head, you will be perhaps surprised by the lack of space, and the speed of those four notes, and the tempo itself. Tonight is an attempt to play the score as written—without the prevailing temptation to add spaces and empty bars between the opening statements.

Nonetheless, our ability, or lack thereof, to separate ourselves from the conventions of expectation are not necessary to appreciate the power of this landmark work. Every performance, indeed, our musicians would say, every rehearsal as well, of this work uncovers a wealth of imbedded power and inspiration. The fifth is a well so deep that it keeps providing fresh musical sustenance after two centuries of constant use. What we can't forget is that Beethoven was profoundly deaf by the time he wrote this work. Written over four years, he was still just thirty-eight when it was premiered. While in deep despair about his increasing loss of hearing, at thirty-two he wrote:

> What a humiliation for me when someone standing next to me heard a flute in the distance and I heard nothing, or someone standing next to me heard a shepherd singing and again I heard nothing. Such incidents drove me almost to despair; a little more of that and I would have ended me life - it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me. "

I don't think it unfair to contemporize that experience as we search for insight into the fifth. The triumph of the finale looks back to the struggles and journeys of the previous movements. Indeed the entire symphony is laced with fragments of the opening theme. Over and over he reminds us of where he started, but he moves on, and in the end (adding piccolo, contrabassoon, and most notably trombones, for the first time in his music) the music towers above its beginning. Beethoven may not have left the world until he brought forth all that was left in him, but the world has still not found all that is in this music to inspire and motivate. The task is to dig deep enough to hear the fifth for the first time, each time.

—Kory Katseanes

Classical 89:

Fifty is the new *forte!*

50 Years Ago . . . The Reason for Our Celebration

Only some great ideas spring into existence in a heartbeat. Most emerge over time, with hundreds of contributors. The radio service you know today as KBYU-FM, Classical 89, fits into the latter category. It's not easy to say precisely when KBYU was born. Officially, we date our beginning to the era in which FM transmission was first implemented as an industry staple and also to our obtaining of a license to broadcast on the FM band, which happened in 1960. FM radio transmission as a technology was more than just a "sound" idea; it was a great idea, and still is. The classical format was and remains a great cultural idea . . . carried on the FM signal still, but also available as engaging programming through new digital media. (We're on the air around the clock at 89.1 and 89.5 FM and online at classical89.org.) As we celebrate our 50th anniversary, we fully expect that "Great Music—Sound Ideas" will get only better and better as the years progress. After all, fifty is the new forte!

—Marcus Smith
Station Manager, Classical 89

The BYU School of Music salutes Classical 89's 50th anniversary
in this series of three concerts.

Synthesis
Ray Smith, *director*
Wednesday, 7 April, 8:00 p.m.
de Jong Concert Hall
Simulcast on Classical 89 and BYU-TV

Wind Symphony
Donald Peterson, *conductor*
David Blackinton, *guest conductor*
Thursday, 8 April, 8:00 p.m.
de Jong Concert Hall
Simulcast on Classical 89 and BYU-TV

BYU Philharmonic
Kory Katseanes, *conductor*
Deseret Piano Trio
Saturday, 10 April, 8:00 p.m.
de Jong Concert Hall
Simulcast on Classical 89 and KBYU-TV

This musical event is the 178th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Gene Pokorny
Tuba

Assisted by

Heather Connor, *piano*

5:30 p.m.
12 April 2010
de Jong Concert Hall
Harris Fine Arts Center

Pieces to be Selected from the Following:

Concerto No. 1 for Violin Allegro	Johann Sebastian Bach 1685–1750
Excerpt from "Jabba the Hutt," from *The Return of the Jedi* (1983)	John Williams b. 1932
Monument (2007)	John Stevens b. 1951
Three Piano Preludes (1926) Allegro ben ritmato e deciso Andante con moto Agitato	George Gershwin 1898–1937 Arr. Ralph Sauer
Nocturne (2004)	Anthony Plog b. 1947
Wedding Day at Troldhaugen (1897)	Edvard Grieg 1843–1907 Edited by Bob Joles
Tuba Sonata (2006–7) Calm and flowing Presto Slow and with freedom	Anthony Plog

MEET THE ARTISTS

Gene Pokorny is the tuba player in the Chicago Symphony Orchestra. He was appointed to the position by Sir Georg Solti in 1988.

Gene Pokorny is a native of Southern California, where he studied tuba with Jeffrey Reynolds, Larry Johansen, Tommy Johnson and Roger Bobo. After attending the University of Redlands and graduating from the University of Southern California, he played in the Israel Philharmonic, Utah Symphony, Saint Louis Symphony and Los Angeles Philharmonic. While in Los Angeles he played in several movie soundtracks including *Jurassic Park* and *The Fugitive*. Sir Georg Solti invited him to play with his World Orchestra for Peace and Daniel Barenboim invited him to play in the Deutsche Staatsoper in Berlin and in a Gustav Mahler marathon last May in Carnegie Hall.

In appreciation for the time he spent in the Utah Symphony from 1978 to 1983, he will return there for several weeks in spring of 2010 as a part of his seven-month sabbatical from the Chicago Symphony. He will give tuba recitals, music appreciation classes, master classes, and clinics from the larger cities with universities to schools and community houses in very remote regions.

Besides playing world-wide with the Chicago Symphony and as a guest with other orchestras, he has given world premiere performances of new pieces for the tuba and has played recitals from Finland to Japan and from Italy to Middlebury, Vermont. Not only are three solo CDs available but one is solely devoted to educating young tuba players readying themselves for professional auditions. Another recent educational project was collaborating with Rolling Stone trombonist, Michael Davis, in a play-along CD/workbook for young players. In the summer of 2008, he started an annual weeklong trombone-tuba seminar at the University of Redlands. It will take place this summer starting on June 11. More information at http://www.redlands.edu/x35340.asp.

In May 2006 he received the Outstanding Alumnus Award from the University of Southern California's Thornton School of Music, and in March 2007, he received an honorary doctorate in music from the University of Redlands.

Gene is a member of the Union Pacific (Railroad) Historical Society and spends time as a "foamer" (watching and chasing trains). He is a card-carrying member of The Three Stooges Fan Club (a "victim of soicumstances!"). Gene, his wife Beth Lodal (a musician who happens to have a real life) and their basset hounds, etc. (non-musicians who, when they are howling, sound better than any tuba on the planet), regularly forage from their refrigerator, which is located in Forest Park, Illinois.

Heather Conner, *piano*

Originally from Lancaster, Pennsylvania, Steinway Artist Dr. Heather Conner is currently associate professor of piano at the University of Utah. As a recitalist, Heather has performed in many prestigious venues, such as Steinway Hall in New York City. She has also presented solo recitals in Philadelphia; New Haven; Moscow; Salzburg; Seoul; Niagara-on-the-Lake, Ontario, Canada; Greenville South Carolina; Stillwater, and Oklahoma City, Oklahoma; and Salt Lake City. Heather has won Grand Prizes at several international and national competitions including the First Hilton Head Island International Piano Competition and the Kingsville International Young Performers Competition, and has performed on numerous occasions as a soloist with the Philadelphia Orchestra. In 2006 she appeared as recitalist and artist teacher at several venues in Seoul, South Korea. Heather has recorded commercially for the Naxos and Centaur labels and has been heard on NPR's *Performance Today*, WQED in Pittsburgh, WFLN in Philadelphia, and KCSC in Oklahoma City. Her performances can also be heard on the web at instantencore.com.

An avid chamber musician, Heather has appeared in Weill Hall at Carnegie Hall and the Glenn Gould Studios in Toronto. Heather is a regular artist at the Niagara International Chamber Music Festival in Niagara-on-the-Lake, Ontario, Canada, and an artist performer with America's Dream Chamber Artists both at Symphony Space in New York City and on tour nationally. She performs every year on the Intermezzo and Nova Chamber Music Series both based in Salt Lake, and has performed as a guest artist on the Brightmusic Chamber Music Series in Oklahoma City.

She completed her doctor of musical arts degree in piano performance at the Manhattan School of Music, where she studied with Arkady Aronov and received the Helen Cohn award for most promising doctoral graduate. Under the guidance of renowned pianist Peter Frankl, Heather received her master of music degree from the Yale University School of Music. Heather received her bachelor of music degree from the Curtis Institute of Music in 1997, where she studied with the distinguished piano pedagogue Eleanor Sokoloff for five years.

This musical event is the 184th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Bands

Jermie Arnold, *conductor*
Fred McInnis, *conductor*
Dustin Grady, *conductor*

In Partial Fulfillment of the Requirements for the

Graduate Degree in Instrumental Conducting

7:30 p.m.
13 April 2010
de Jong Concert Hall
Harris Fine Arts Center

An Evening of English Music

The Rakes of Mallow — Leroy Anderson, 1908–1975

Dustin Grady, *conductor*

Sea Songs — Ralph Vaughn Williams, 1872–1958

Barb'ra Allen, from English Suite — Clare Grundman, 1913–1996

Dustin Grady, *conductor*

Colonel Bogey — Kenneth J. Alford, 1881–1945, Edited by Frederick Fennell

Ye Banks and Braes O'Bonnie Doon — Percy Grainger, 1882–1961

Robin Hood Soundtrack Highlights — Michael Kamen, 1948–2003, Arr. Jay Bocook

Jermie Arnold, *conductor*

An Evening with Abraham Lincoln

American Salute — Morton Gould, 1913–1996

Ashoken Farewell — Jay Unger, b. 1946, Arr. Calvin Custer
David Perry as Abraham Lincoln

A Lincoln Address — Vincent Persicetti, 1915–1987
David Perry as Abraham Lincoln

Gettysburg — Danny Elfman, b. 1953, Arr. John Moss
David Perry as Abraham Lincoln

America the Beautiful — Samuel A. Ward, 1847–1903, Arr. Carmen Dragon

Fred McInnis, *conductor*

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Taerra Pence
Soprano

in Graduate Recital

Student of Lawrence Vincent

Assisted by
Eric Callison, *piano*
Amy Cartwright, *mezzo-soprano*
James Duncan, *tenor*
Mason Gates Neipp, *tenor*

Required for the Master of Music Degree
with an Emphasis in Performance

5:30 p.m.
12 May 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

La Traviata, Act 1 — Giuseppe Verdi 1813–1901

Recit: Oh qual pallor
Duet: Un di felice
Recit: È Strano!
Aria: Ah, fors' e Lui
Cabeletta: Sempre libera

La Traviata, Act 3 — Gluseppe Verdi

Recit: Teneste la promessa
Aria: Addio del passato
Duette: parigi o caro

Intermission

Verborgenheit, Mörike Lieder No. 12, 1888 — Hugo Wolf 1860–1903
Er ists, Mörike Lieder No. 6, 1888
Morgen, op. 27, no. 4, 1894 — Richard Strauss 1864–1949
Allerseelen, op. 10, no. 8, 1885

The Rake's Progress ct, Act I, Scene 3 — Igor Stravinsky 1882–1971
No Word from Tom
I Go to Him

Come Scoglio, *Cosi Fan Tutte,* Act I, Scene 3 — Wolfgang Amadaeus Mozart 1756–1791

This musical event is the one hundred eighty-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Melanie Tess Hansen
Piano

in Senior Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
13 May 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in C-sharp minor, Hob. XVI/ L. 49 — Joseph Haydn, 1732–1809
- Moderato
- Scherzando: Allegro con brio
- Minuet and Trio

Trois morceaux pour piano — Lili Boulanger, 1893–1918
- D'un vieux jardín (Of an old garden)
- D'un jardin clair (Of a light garden)
- Cortège (Procession)

Gavotte avec 6 Doubles (variations) — Jean-Philippe Rameau, 1683–1764

Suite for Piano, Op. 25 — Arnold Schonberg, 1874–1951
- Praludium
- Gavotte
- Musette
- Menuett and Trio
- Gigue

12 Variations on *Ah, vous dirai-je, maman, K. 265* — Wolfgang Amadeus Mozart, 1756–1791

Nocturne No. 6 in D-flat Major, Op. 36 — Gabriel Fauré, 1845–1924

This musical event is the one hundred forty-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Noelle Cherie Rader
Viola

in Junior Recital

Student of Claudine Bigelow

Assisted by
Christopher Koelzer, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
14 March 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto for Viola and Orchestra — William Walton, 1902–1983

- Andante comodo
- Vivo, con molto preciso
- Allegro moderato

Intermission

Wie Melodien zieht es mir, op. 105, no. 1 (Transcribed by William Primrose) — Johannes Brahms, 1833–1897

Sonata for Viola and Piano — Rebecca Clarke, 1886–1979

- Impetuoso
- Vivace
- Adagio

This musical event is the one hundred ninety-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Shirley Jacob Washenko
Piano

in Graduate Recital

Student of Irene Peery-Fox

Required for the Master of Music Degree
with an Emphasis in Performance

7:30 p.m.
14 May 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue
B-flat Minor BWV 867

Johann Sebastian Bach
1685–1750

Sonata for Piano, op. 26
IV. Fugue

Samuel Barber
1910–1981

Moment Musicaux, op. 94
III. Allegro Moderato
IV. Moderato
V. Allegro Vivace

Franz Schubert
1797–1828

Sonata No. 3 in F Minor, op. 5
I. Allegro maestoso
II. Andante
III. Scherzo
IV. Intermezzo
V. Finale

Johannes Brahms
1833–1897

This musical event is the one hundred ninety-first performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jenny Ballard
Piano

in Sophomore Recital

Student of Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
28 May 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Widmung — Schumann/Franz Liszt
1811–1886

French Suite in C Minor — Johann Sebastian Bach
1685–1750

- Allemande
- Courante
- Sarabande
- Air
- Menuet 1
- Menuet 2
- Gigue

Sonata in E Major, K. 284 — Wolfgang Amadeus Mozart
1756–1791

- Allegro
- Rondeau en Polonaise
- Theme and Variations

Toccata — Claude Arrieu
1903–1990

This musical event is the one hundred ninety-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sini-Tuulia Sohkanen
Violin

in Junior Recital

Student of Monte Belknap

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
29 May 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 1 for Solo Violin in G-minor, BWV 1001 — Johann Sebastian Bach 1685–1750

- Adagio
- Fuga (Allegro)
- Siciliano
- Presto

Sonata No. 2 for Violin and Piano in D-major, op. 94a — Sergei Prokofiev 1891–1953

- Moderato
- Scherzo (Presto)
- Andante
- Allegro con brio

Introduction and Rondo Capriccioso, Op. 28 — Camille Saint-Saëns 1835–1921

This musical event is the one hundred ninety-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Natasha Wallin
Oboe

in Junior Recital

Student of Geralyn Giovannetti

Assisted by
Katherine Lyman, *piano*
Jessi Judd, *bassoon*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
1 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto for Oboe in D Minor — Johann Sebastian Bach, 1685–1750

- Allegro
- Adagio
- Presto

Concertino for Oboe in F Major — Johann Wenzel Kalliwoda, 1801–1866

Intermission

Introduction and Allegro for English Horn and Piano — Richard Lane, 1933–2004

Trio for Piano, Oboe, and Bassoon — Francis Poulenc, 1899–1963

- Presto
- Andante con moto
- Rondo: tres vif

This musical event is the one hundred ninety-fifth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Josef Curtis
Tenor

in Senior Recital

Student of J. Arden Hopkin

Assisted by
Eric Callison, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
4 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Deposuit potentes, *Magnificat*	Johann Sebastian Bach 1685–1750
Sento nel core Chi vuole innamorarsi	Alessandro Scarlatti 1660–1725

Die Nacht Traum durch die Dämmerung Ständchen	Richard Georg Strauss 1864–1949
Horche die Lerche singt im Hain, *Die Lustige Weiber von Windsor*	Otto Ehrenfried Nicolai 1810–1849

À Chloris	Reynaldo Hahn 1874–17947
Villanelle	Hector Berlioz 1803–1869
Chanson triste	Henri Fouques Duparc 1848–1933
Salut! demeure chaste et pure, *Faust*	Charles-François Gounod 1818–1893

Prayers from the Ark The Prayer of the Monkey The Prayer of the Dove The Prayer of the Goat	Theron Kirk b. 1919

Cuando vuelva a tu lado Júrame	Maria Grever 1894–1951

This musical event is the one hundred ninety-sixth performance sponsored by the

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Sarah Morley
Oboe

Student of Geralyn Giovannetti

Assisted by
Natasha Wallin, *oboe*
Jessi Judd, *bassoon*
Camille Anit Balleza, *piano*

7:30 p.m.
4 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Triosonata in C minor for Two Oboes and Basso Continuo — G. Ph. Telemann 1681–1767
- Lentement
- Vite
- Avec douceur. Lentement
- Gay

Sonate op. 13 — Gustav Schreck 1849–1918
- Allegro
- Andante
- Allegro di molto

Intermission

Sonata for oboe and piano (1962) — Francis Poulenc 1899–1963
- Elégie
- Scherzo
- Déploration

Suppression — Sarah B. Morley b. 1989

Fantaisie Pastorale — Eugene Bozza 1905–1991

This musical event is the one hundred ninety-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christopher Koelzer
Piano

in Sophomore Recital

Student of Irene Peery-Fox

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
5 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude in Fugue in C-sharp Minor, WTC II — Johann Sebastian Bach 1685–1750

Sonata in D Major, K. 284 — Wolfgang Amadeus Mozart 1756–1791
- Allegro
- Rondo et Polonaise - Andante
- Tema con variazione - Andante

Intermission

Etude, op. 2, no. 3 — Serge Prokofiev 1891–1953

Sonata No. 3 in B Minor, op. 58 — Fryderyk Franciszek Chopin 1810–1849
- Allegro maestoso
- Scherzo - Molto vivace
- Largo
- Finale - Presto non troppo

This musical event is the one hundred ninety-eighth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Matt Slack
Percussion

in Senior Recital

Student of Ron Brough

Assisted by
Chad Bacon
Alia Petersen
Kenji Hood
Ryan Kelly
Gavin Ryan
Kerstin Tenney
Justin Laukat

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
5 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Satin Doll — Duke Ellington, 1899–1974

Chad Bacon, bass
Alia Petersen, guitar

Dragons in the Sky — Mark Schultz, b. 1970

Kenji Hood, horn

Drum Set Solo — inspired by Todd Sucherman, b. 1969

Dance Class — Andy Narell, b. 1954

Ryan Kelly, piano
Gavin Ryan, percussion

And Legions Will Rise — Kevin Puts, b. 1972

Kerstin Tenney, violin
Justin Laukat, clarinet

"Built upon a simple three note motive introduced by the clarinet at the outset, the inspiration for the work is the indomitable power of the human spirit to transcen in times of crisis."

This recital is dedicated to Joshua Wright 1988-2010, a great friend and percussionist.

This musical event is the two hundred-second performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ji Young
Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
5 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Chaconne in D Minor	Johann Sebastian Bach 1685–1750 Ferruccio Busoni 1866–1924
Piano Cncerto No. 20 in D Minor, K. 466 - 3. Rondo	Wolfgang Amadeus Mozart 1876–1946
Nocturne in B Major, op. 62, no. 1 Ballade No. 1 in G Minor, op. 23	Frederic Chopin 1810–1849
Graceful Ghost Rag	William Bolcom b. 1938
Toccata in D Minor, op. 11	Sergei Prokofiev 1891–1953

This musical event is the two hundred-third performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Trial by Jury
The Telephone

Lawrence Vincent, *director*

7:30 p.m.
9–12 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trial by Jury

Music by Sir Arthur Sullivan
Liberetto by W. S. Gilbert

	Wednesday and Friday	**Thursday and Saturday**
The Plaintiff (Angelina)	Kaylie King	Caitlin Dorn
The Defendant (Edwin)	James Duncan	Mason Gates Neipp
Learned Judge	Andrew Neumayer	Stephen Taylor
Usher	Kevin Smith	David Hilton
Council for the Plantiff	Danielle Hale	Amy Cartwright
First Bridesmaid	Karen Ann Baron	Larisa Spurlock
Second Bridesmaid	Jennifer McKay	Emily Bateman
Third Bridesmaid	Lacey Cope	Aimoku Higa
Forman of the Jury	Adam Christian Colvin	Kevin Smith
Jury	Larisa Spurlock	Karen Ann Baron
	Emily Bateman	Jennifer McKay
	Aimoku Higa	Lacey Elbert
	David Hilton	Adam Christian Colvin
	Rhett Fisher	Rhett Fisher
Chorus	Caitlin Dorn	Kaylie King
	Stephen Taylor	Andrew Neumayer
	Mason Gates Neipp	James Duncan
	Amy Cartwright	Danielle Hale
	Laura Mauss	Laura Mauss
	Brennan Cartwright	Brennan Cartwright

The Telephone

By Gian Carlo Menotti

	Wednesday and Friday	**Thursday and Saturday**
Lucy	Krista McClellan	Melanie Merrill
Ben	Brandtley Henderson	Ross Coughanour

Trial by Jury

The curtain rises with the Usher preparing the "Court of Civil Service." He introduces the proceedings by exhorting the jury to listen to the broken-hearted Plaintiff's case but telling them that they "needn't mind" what the "ruffianly defendant" has to say. He adds, however, that "From bias free of every kind, this trial must be tried!" The Defendant (Edwin) arrives (with his new girl friend), and the jurymen greet him with hostility, even though, as he points out, they have as yet no idea of the merits of his case. Edwin tells them, with surprising candour, that he jilted the Plaintiff because she became a "bore intense" to him, and he then quickly took up with another woman. The jury recall their own wayward youth, but they are now respectable gentlemen and no longer have any sympathy for the Defendant.

The Judge enters with great pomp and describes how he rose to his position by courting a rich attorney's "elderly, ugly daughter." The rich attorney then aided his prospective son-in-law's legal career until "at length I became as rich as "Bill Gates" and "threw over" the daughter. The jury and public are delighted with the judge, and ignore that he has just admitted to the same wrong of which the Defendant is accused.

The jury is then sworn in, and the Plaintiff (Angelina) is summoned. She is introduced to the courtroom by her bridesmaids who also happen to be three members of the jury. However, when Angelina herself arrives in full wedding dress, she instantly captures the heart of both Judge and jury. The Council for the Plaintiff makes a moving speech detailing Edwin's betrayal. Angelina feigns distress and staggers, first into the arms of the Foreman of the Jury, and then into the arms of the Judge. Edwin counters, explaining that his change of heart is only natural.

He offers to marry both the Plaintiff and his new love, if that would satisfy everyone. The Judge at first finds this "a reasonable proposition," but the Council argues that from the reign of "Bush the Second," it has been "a rather serious crime / To marry two wives at a time" (humorously, the crime in question is labeled "burglary" rather than "bigamy"). Perplexed, everyone in court ponders the "nice dilemma" in a parody of Italian opera ensembles.

Angelina desperately embraces Edwin, demonstrating the depth of her love, and bemoans her loss all in evidence of the large amount of damages that the jury should force Edwin to pay. Edwin, in turn, says he is a smoker, a drunkard, and a bully (when tipsy), and that the Plaintiff could not have endured him even for a day; thus the damages should be small. The Judge suggests making Edwin tipsy to see if he would really "thrash and kick" Angelina, but everyone else (except Edwin) objects to this experiment. Impatient at the lack of progress, the Judge resolves the case by offering to marry Angelina himself. This is found quite satisfactory, and the opera is concluded with "joy unbounded." Edwin's new love unexpectedly falls for another man in the courtroom, the three bridesmaids run off with the Usher, and the Council with the Jury Foreman. All the other members of the court and Jury exit in pairs, leaving Edwin with the only other person on stage.

The Telephone

Ben, bearing gifts of flowers and chocolates, comes to visit Lucy at her apartment; he wants to propose to her before he leaves on a business trip. Despite his attempts to get her attention for sufficient time to ask his question, Lucy is occupied with interminable conversations on the telephone. Between her calls, when Lucy leaves the room, Ben even cuts the telephone cord and Lucy makes him repair it. Not wanting to miss his train, Ben leaves without asking Lucy for her hand in marriage. Ben makes one last attempt: He calls Lucy from a telephone booth outside on the street and makes his proposal. She consents, and the two join in a romantic duet over the phone line, at the end of which Lucy makes sure that Ben remembers her phone number.

Production Staff

Director	Lawrence Vincent
Vocal coach	Barbara Allen
Accompanists	Christopher Koelzer
	Barbara Allen
Costume designer	Mary Farahnakian

Coming Fall 2010
Mozart's Die Zaberflöte (The Magic Flute)

This musical event is the 204th performance sponsored by the BYU School of Music for the 2009–2010 season.

BYUarts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jared Starr
Violin

in Junior Recital

Student of LeeAnn Morgan

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:00 p.m.
11 June 2010
Auditorium
Museum of Art

PROGRAM

Sonata in C Major for Piano and Violin, K. 303 — Wolfgang Amadeus Mozart 1756–1791

Adagio-Allegro molto-Adagio-Allegro molto
Tempo di Minuetto

Concerto in E Minor for Violin and Orchestra, op. 64 — Felix Mendelssohn 1809–1847

Allegro, molto appasionato
Andante-Allegretto non troppo
Allegro molto vivace

Intermission

Sonata in D Major for Violin and Piano, op. 94bis — Sergei Prokofiev 1891–1953

Moderato
Presto
Andante
Allegro con brio

This musical event is the one hundred ninety-nineth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Spring Chorale

Bryson Mortensen, *conductor*
Camille Ballezza, *piano*

7:30 p.m.
12 June 2010
Provo Tabernacle

PROGRAM

Jubilate Deo — Benjamin Britten, 1913–1976

Two Prayers

Lord, for Thy Tender Mercy's Sake — Richard Farrant, 1530–1580

Verleih uns Frieden — Felix Mendelssohn, 1809–1847

Grant us peace, O Lord, in thy Mercy
Because there is no one else
Who will defend us
If not You, our God.

Old Time Religion

Morning Trumpet — Arr. Daniel Kallman

Good News Celebration — Arr. Dale Wood

Two New Settings of Familiar Hymns

Precious Savior, Dear Redeemer — Daniel McDavitt, b. 1979

Jared Starr, *violin*

Jesus, the Very Thought of Thee — Arr. Daniel McDavitt

Wordless Songs from Around the World

Dravidian Dithyramb (India) — Arr. Victor Paranjoti

Sarba pe scaun (Romania) — Alexandru Pascanu, 1920–1989

This musical event is the 205th performance sponsored by the BYU School of Music for the 2009–2010 season.

BYUarts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Marilyn McCall
Cello

in Graduate Recital

Student of Julie Bevan

Assisted by
Chris Koelzer, *piano*

Required for the Master of Music Degree
with an Emphasis in Performance

3:30 p.m.
12 June 2010
Auditorium
Museum of Art

PROGRAM

Sonata in G Minor, op. 65 — Frederic Chopin, 1810–1849

- Allegro moderato
- Scherzo
- Largo
- Finale

Intermission

Concerto in A Minor, op. 129 — Robert Schumann, 1810–1856

This musical event is the two hundred-fourth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Seth Castleton
Cello

in Senior Recital

Student of Julie Bevan

Assisted by
Chris Koelzer, *piano*
Julie Bevan, *cello*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

4:30 p.m.
14 June 2010
Auditorium
Museum of Art

PROGRAM

Sonta no. 2 in F Major, op. 99 — Johannes Brahms, 1833–1897

- Allegro vivace
- Adagio affettuoso
- Allegro passionato
- Allegro molto

Variations, Duo no. 1 in A Major, op. 1, *Six Duets for Two Cellos* — Jan Stiastny, 1764–1826

Julie Bevan, *cello*

Suite Italienne — Igor Stravinsky, 1882–1971

- Introduzione
- Serenata
- Aria–Largo
- Tarantella
- Minuetto e Finale

This musical event is the two hundred-first performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christina Richards
Soprano

in Senior Recital

Student of J. Arden Hopkin

Assisted by
Eric Callison, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
14 June 2010
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Spring Sorrow	John Ireland
My True Love Hath My Heart	1879–1962
When Faces Called Flowers Float Out of the Ground	Dominick Argento
	b. 1927
Frühlingslied, op. 71, no. 2	Felix Mendelssohn
Altdeutshes Frühlingslied, op. 86, no. 6	1809–1847
Im Grünen	
Chevaux de bois, from *Ariettes oubliées*	Claude Debussy
Green, from *Ariettes oubliées*	1862–1918
Voici que le printemps	
Du gai soleil, from *Werther*	Jules Massenet
	1842–1912
Cantana for solo voice and continuo no. 7	George Frideric Handel
	1685–1759

Recit: Care selve
Aria: Ridite, a Clori
Recit: Se cangiarsi potesse
Aria: Non ha foza nel petto

Ideale	Francesço Paolo Tosti
	1846–1916
La pastorella dell'alpi	Gioachino Rossini
	1792–1868
O moi babbino caro, from *Gianni Schicchi*	Giacomo Puccini
	1858–1924
Abide with Me, 'tis Eventide	Daniel Bradshaw
	b. 1973

This musical event is the two hundredth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

David C. Green
Organ

in Senior Recital

Student of Don Cook

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
21 July 2010
Libby Gardner Concert Hall
University of Utah

PROGRAM

Exultate (1986)	Daniel E. Gawthrop
Magnificat VIII. Toni	Heinrich Scheidemann ca 1595–1663
Chorale Prelude on "Melcombe"	C. Hubert H. Parry 1848–1918
Toccata in D minor, BWV 538 "Dorian"	Johann Sebastian Bach 1685–1750
Grande Pièce Symphonique, op. 17	César Franck 1822–1890

This musical event is the two hundred-sixth performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest artist

Ruth Monson
Violin, Viola

Jayne Galloway, *piano*

3:00 p.m.
31 July 2010
Madsen Recital Hall

PROGRAM

Elegy for Viola — Laurence Lowe
In Memory of Samuel Christian Monson

Sonata No. 2 for Viola in E-flat Major, op. 120 — Johannes Brahms 1833–1897
- Allegro amabile
- Allegro appassionato
- Andante con moto

PAUSE

Sonata for Violin in D Major, op. 94a — Sergai Prokofiev 1891–1953
- Moderato
- Scherzo
- Andante
- Allegro con brio

This musical event is the 208th performance sponsored by the
BYU School of Music for the 2009–2010 season.
BYUarts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Felipe Dominguez
Organ

in Senior Recital

Student of Doug Bush

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
30 July 2010
Cathedral of the Madeleine
Salt Lake City, Utah

PROGRAM

Praeludium in F-Sharp Minor, BuxWV 146	Dietrich Buxtehude 1637–1707
Suite du premier ton Plein jeu Basse de Trompette Récit Duo	Pierre DuMage 1674–1751
Trivium I (Flöten)	Arvo Pärt *1935
Fugue No. 3 on B.A.C.H. (Mit sanften Stimmen)	Robert Schumann 1810–1856
Upon the Wings of His Spirit Has My Body Been Carried Away	Christian Asplund *1964
Canon in C, op. 56, no. 1	Robert Schumann
Miltenberg Suite (2005) Conductus	Christian Asplund
Prelude in E-Flat major, BWV 552a	Johann Sebastian Bach 11685–1750
Kyrie, Gott Vater in Ewigkeit, BWV 672 Christe, aller Welt Trost, BWV 673 Kyrie, Gott heiliger Gesit, BWV 674	
Fugue in E-Flat Major, BWV 552b	

This musical event is the two hundred-seventh performance sponsored by the BYU School of Music for the 2009–2010 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Summer Chorale

Paul Broomhead, *instructor*
Colby Hawkins, *piano*

7:30 p.m.
5 August 2010
Madsen Recital Hall

PROGRAM

The Joyful Piper — Nicholas McKaig
Paul Broomhead, *conductor*

O Light of Light — Mack Wilberg
Paul Broomhead, *conductor*

Beatus et sanctus and Sive vigilem — William Mundy
Erin Bailey, *conductor*

Sound the Trumpet — Henry Purcell
Robert Swenson, *conductor*

Tantum ergo — Franz Schubert
Liz Washburn, *conductor*

Beautiful City — Andre J. Thomas
Paul Broomhead, *conductor*

I Got a Home in-a dat Rock — Moses Hogan
Steve Smith, *conductor*

This musical event is the 209th performance sponsored by the
BYU School of Music for the 2009–2010 season.

BYUarts

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artists

Janice Vincent
Violin

Robert Nakea
Piano

7:30 p.m.
14 August 2010
Madsen Recital Hall

PROGRAM

Sonata No. 1 for Violin and Piano in F Major, op. 8 — Edvard Hagerup Grieg 1843–1907

- Allegro con brio
- Allegretto quasi andantino
- Allegro molto vivace

Sonata No. 2 for Violin and Piano in G Major, op. 13 — Edvard Hagerup Grieg

- Lento doloroso: Allegro vivace
- Allegretto tranquillo
- Allegro animato

INTERMISSION

Sonata No. 3 for Violin and Piano in C Minor, op. 45 — Edvard Hagerup Grieg

- Allegro molto ed appassionato
- Allegretto espressivo alla Romanza
- Allegro animato

ABOUT THE ARTISTS

Janice Broomhead Vincent, born and raised in Seattle, Washington, began piano studies at age six and violin a year later, eventually making the decision to focus on violin, studying under Emmanuel Zetlin and Richard Skerlong, and performing with the Seattle Youth Symphony under the direction of Vilem Sokol. Vincent majored in violin performance at BYU and since that time has conscientiously raised six children while maintaining an active performing life and private studio. She has taught at Utah Valley University, Brigham Young University, Southern Virginia University, and Washington and Lee University in Lexington, Virginia, and performed with the Roanoke (Virginia) Symphony and University Shenandoah Symphony, as well as the Utah Symphony and Mormon Tabernacle Choir and such artists as Quincy Jones, Debbie Reynolds, Ann Murray, Natalie Cole, The Moody Blues, and David Sanborn. She has performed numerous solo recitals in Utah, Washington, and Virginia. Currently she directs the orchestra program at Karl G. Maeser Preparatory Academy in Linden, Utah, in addition to mentoring her private students.

Robert Nakea was born and raised in the Islands of Hawaii. He started studying the piano at age six, and by age 15 debuted as a soloist with the Hono-lulu Symphony. Over the span of his career, he has received recognition both in the United States and abroad for his playing. A two-time laureate of the Gina Bachauer International Piano Competition (1988 and 1994) Mr. Nakea placed first in the Joseph Fisch International Piano Competition in 1986, and third in the National Beethoven Sonata Competition (1991). He has toured extensively throughout Europe, performing in such venues as the Bergen International Music Festival, Llangollen Festival of Wales, and Operafestival di Roma. Nakea graduated from Brigham Young University with his bachelor's and master's degrees in piano performance and currently teaches in Urbana-Champaign, Illinois.

Vincent and Nakea first performed together in the Madsen Recital Hall as BYU students for Vincent's senior recital. Periodically since that time, the pair have performed at various venues are delighted to once again have the opportunity to make music together at BYU. It has been a long-time dream to perform and record all three Grieg violin/piano sonatas together.

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.

- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.

- If you must leave during the performance, please wait for applause to do so.

- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.

- Thank you for not bringing babies or children too young to enjoy this concert.

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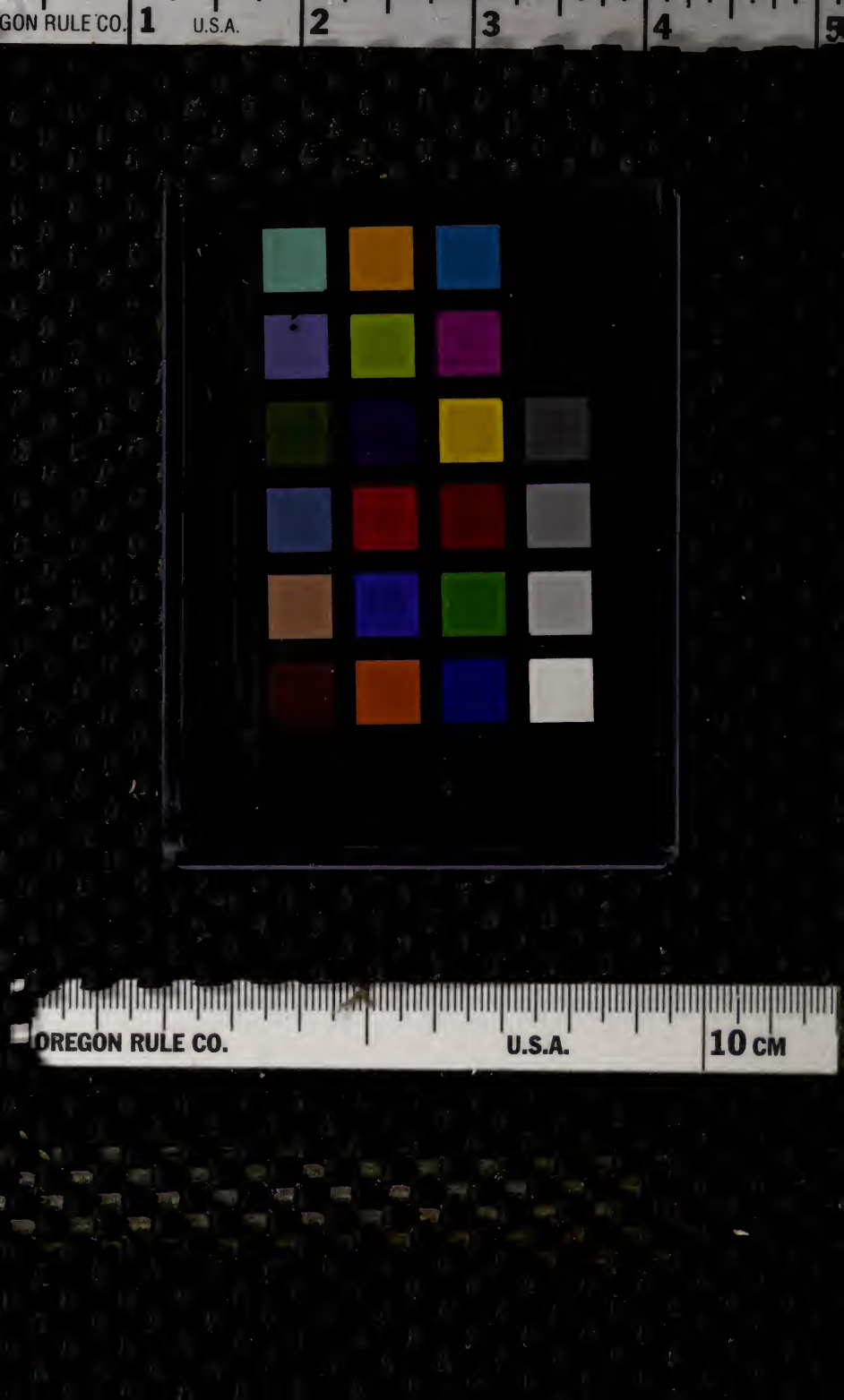
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